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BOHEMIAN GIRL

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THE
BOHEMIAN GIRL.

Opera

IN THREE ACTS;

THE MUSIC COMPOSED BY

BALFE.

THE WORDS BY ALFRED BUNN.

8-22-05
-12

EDITED BY ARTHUR SULLIVAN AND J. PITTMAN

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THE
BOHEMIAN GIRL.

DRAMATIS PERSONÆ.

COUNT ARNHEIM. (<i>Governor of Presburg.</i>)	. . .	BARITONE.
THADDEUS (<i>A proscribed Pole.</i>)	. . . . .	TENOR.
FLORESTEIN. (<i>Nephew of the Count.</i>)	. . . . .	TENOR.
DEVILSHOOF. (<i>Chief of the Gipsies.</i>)	. . . . .	BASS.
CAPTAIN OF THE GUARD	. . . . .
OFFICER	. . . . .
ARLINE. (<i>Daughter of the Count.</i>)	. . . . .	SOPRANO.
BUDA. (<i>Her attendant.</i>)	. . . . .
QUEEN OF THE GIPSIES	. . . . .	MEZZO SOPRANO.

CHORUS.

Nobles, Soldiers, Gipsies, Retainers, and Peasants.

SCENE:

PRESBURG ON THE DANUBE AND VICINITY.

PLOT OF THE OPERA.

THE action of this drama commences at the chateau of COUNT ARNHEIM, in Austria. The peasantry and retainers of the Count are making preparations for the chase, when THADDEUS, a Polish exile and fugitive from the Austrian troops, arrives in search of shelter and concealment. Here he encounters a band of Gipsies, headed by one DEVILSHOOF, who, learning from THADDEUS that he is pursued by soldiers, gives him a disguise, conceals him, and puts the pursuing troops on the wrong track. Just at this time, shouts of distress are heard, and FLORESTEIN appears surrounded by huntsmen. The Count's child and her attendant have been attacked by an infuriated stag in the forest, and are probably destroyed. Hearing this, THADDEUS seizes a rifle, and hastens to their relief, and by a well-aimed shot kills the animal, and saves them from destruction. The Count now returns in time to hear of the peril of his darling child, and to see THADDEUS bearing her wounded form in his arms. Overjoyed to find her still alive, the Count overwhelms THADDEUS with grateful thanks, and invites him to join in the festivities about to take place. THADDEUS at first declines, but being warmly entreated to remain, at length consents to do so. They seat themselves at table, and the Count proposes as a toast, "Health and long life to the Emperor!" All except THADDEUS do honor to the toast, and his silence being observed, the Count challenges him to empty his goblet as the rest have done. THADDEUS, to the surprise of all, dashes the wine to the earth; this, of course, produces a burst of indignation. The assembled guests are infuriated by such an indignity to their monarch, and threaten the life of THADDEUS. At this moment DEVILSHOOF returns, and at once takes sides with THADDEUS. The Count orders DEVILSHOOF to be secured. The attendants seize and carry him into the castle. THADDEUS departs, and festivities are resumed. During the *fête*, DEVILSHOOF escapes, taking with him the Count's infant daughter, ARLINE; and his flight being almost immediately discovered, the greatest excitement prevails. Peasants, huntsmen, and attendants hasten in search of the daring fugitive, and he is seen bearing the child across a dangerous precipice; he escapes, and the unhappy father sinks in despair as the FIRST ACT ends.

Twelve years are supposed to elapse, and we are transported to the city of Presburg, in the suburbs of which the Gipsies are encamped with the Queen of their tribe in whose tent dwells the Count's daughter, ARLINE, now a fine young woman. FLORESTEIN, a foppish *attaché* to the Court, is met by DEVILSHOOF and his companions, who relieve him of his jewelry, among which is a medallion, which DEVILSHOOF carries off. THADDEUS, who has joined the tribe, is now enamored of ARLINE, and he tells her that it was he who saved her life in infancy, but he still carefully conceals from her the secret of her birth. ARLINE confesses her love for THADDEUS, and they are betrothed according to the custom of the Gipsy tribe.

A grand fair is in progress in the plaza of the city, and hither, of course, come all the Gipsies, who add to the gayety and life of the scene by their peculiar dances, songs, etc. FLORESTEIN appears, and is quite fascinated by the beauty of ARLINE. While trying to engage her attention, he perceives the medallion hanging on her neck and claims it, charging her with having stolen it. This leads to great excitement: the guard is called, ARLINE is arrested, and the crowd dispersed by the soldiery. The supposed culprit is brought before COUNT ARNHEIM; FLORESTEIN presses the charge, and circumstances strengthen the appearance of guilt against ARLINE, when the Count perceives the mark left by the wound inflicted by the deer on ARLINE'S arm. He asks its origin. She repeats the story as related to her by THADDEUS. The Count recognizes his long-lost child, and the Act ends with an effective *tableau*.

In the THIRD ACT we find ARLINE restored to her rank and the home of her father; but the change in her prospects does not diminish her love for THADDEUS. He, daring all dangers for an interview, seeks and finds her here. He comes to bid her farewell, and prays that she will, even when surrounded by other admirers, give a thought to him who saved her life, and who loves her. She promises fidelity, and declares herself his and his only. Here we find that the Gipsy Queen, who also loves THADDEUS, has been plotting to take him from ARLINE. By her device the medallion was discovered in the possession of ARLINE. Even now she is conspiring to separate the lovers, but her plots fail. THADDEUS relates his history to COUNT ARNHEIM, who, in gratitude to the preserver of his child, bestows her upon him. Desire for vengeance now fills the heart of the Gipsy Queen; she induces one of her tribe to fire at THADDEUS as he is embracing ARLINE, but by a timely movement of DEVILSHOOF, the bullet reaches her own heart.

INDEX.

ACT I.

	Page
OVERTURE	5
UP WITH THE BANNER. (Introductory Chorus)	15
A SOLDIER'S LIFE. (Air.—THE COUNT.)	22
AWAY TO THE HILL AND GLEN. (Chorus of Hunters.)	24
MELODRAMATIC MUSIC.....	30
'TIS SAD TO LEAVE OUR FATHERLAND. (Recitative and Air.—THADDEUS.)	31
IN THE GIPSY'S LIFE YOU READ. (Gipsy Chorus.)	36
MARCH OF THE AUSTRIAN SOLDIERS	42
COMRADE, YOUR HAND. (Duet.—THADDEUS AND DEVILSHOOF, WITH CHORUS.)	43
MELODRAMATIC MUSIC.....	54
IS NO SUCCOR NEAR? (Air.—FLORESTEIN).....	54
MELODRAMATIC MUSIC.....	58
WALTZ	61
DOWN WITH THE DARING SLAVE! (Chorus.)	65
GALOP	74
WHAT SOUNDS BREAK ON THE EAR! (Chorus.)	76
THOU WHO IN MIGHT SUPREME (Prayer.)	80
FOLLOW WITH HEART AND WITH ARM. (Chorus.)	85

ACT II.

SILENCE. (Introductory Chorus.)	87
I DREAMT THAT I DWELT IN MARBLE HALLS. (Song.—ARLINE.)	101
THE WOUND UPON THINE ARM. (Duet.—ARLINE AND THADDEUS.)	105
THE FIRST FOND LINES THAT LOVE HATH TRACED (Song.—ARLINE & CHO.)	111
HAPPY AND LIGHT OF HEART. (Recitative.—ARLINE AND CHORUS.)	117
BLISS FOREVER PAST. (Air.—QUEEN.)	124
IN THE GIPSY'S LIFE. (Chorus.)	126
THIS IS THY DEED. (Duet.—QUEEN AND DEVILSHOOF.).....	128
COME WITH THE GIPSY BRIDE. (Song.—ARLINE WITH CHORUS.)	134
MARCH	141
LIFE ITSELF IS AT THE BEST. (Chorus.)	144
FROM THE VALLEYS, &c. (Quartet.—ARLINE, QUEEN, THADDEUS & DEVILSHOOF.)	150
GIPSY MARCH	159
SHAME! SHAME! LET US KNOW THE RIGHT. (Chorus.)	160
THE HEART BOWED DOWN. (Recitative and Air.—COUNT.)	167
HOLD! HOLD! (Finale.)	171

ACT III.

INTRODUCTION	185
MELODRAMATIC MUSIC	187
THEN YOU'LL REMEMBER ME. (Air.—THADDEUS.)	188
THROUGH THE WORLD. (Trio.—ARLINE, THADDEUS, AND DEVILSHOOF.)	191
WELCOME THE PRESENT. (Finale.—CHORUS.)	197
THO' EV'RY HOPE BE FLED. (Quintet.—ARLINE, QUEEN, THADDEUS, COUNT AND DEVILSHOOF WITH CHORUS.).....	203
SEE AT YOUR FEET A SUPPLIANT. (Scene.—ARLINE, COUNT, AND THADDEUS.)	218
WHEN THE FAIR LAND OF POLAND. (Air.—THADDEUS.)	222
LET NOT THE HEART, &c. (Trio.—ARLINE, THADDEUS, AND COUNT.)	227
OH, WHAT FULL DELIGHT. (Final Air.—ARLINE AND CHORUS.)	230

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Moderato.

Musical score for the Moderato section, measures 1-8. The music is in 2/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Andantino.

Musical score for the Andantino section, measures 9-16. The tempo slows down. The right hand continues with a melodic line, and the left hand features a prominent bass line with chords. A *pp* (pianissimo) dynamic marking is present in measure 12.

Musical score for the Andantino section, measures 17-24. The right hand has a melodic line with some grace notes. The left hand continues with a bass line and chords. A *pp* dynamic marking is present in measure 18.

Musical score for the Andantino section, measures 25-32. The right hand has a melodic line. The left hand continues with a bass line and chords. A *pp* dynamic marking is present in measure 25, and a *rall.* (rallentando) marking appears in measure 31.

tempo.

Musical score for the tempo section, measures 33-40. The tempo returns to the original Moderato. The right hand has a melodic line. The left hand continues with a bass line and chords.

tempo.

Musical score for the tempo section, measures 41-48. The tempo remains at Moderato. The right hand has a melodic line. The left hand continues with a bass line and chords. A *rall.* marking is present in measure 44, and a *tempo.* marking appears in measure 46.

First system of a piano score. The right hand features a dense, rhythmic texture of chords and sixteenth notes. The left hand plays a steady accompaniment. A *cres.* marking is present in the right hand.

Second system of a piano score. The right hand continues with dense chords. A *f* dynamic is marked in the left hand. A section in the right hand is marked *Sva.* (Sustained) and *cres. rall.* (crescendo, rallentando).

Third system of a piano score. The tempo is marked *Allegro giusto.* The right hand has a more melodic line with some grace notes. Dynamics include *fp* (fortissimo piano) and *ff* (fortissimo). A *cres.* marking is in the left hand.

Fourth system of a piano score. The right hand features a melodic line with a triplet. Dynamics include *ff* and *fp*. A *cres.* marking is in the left hand.

Fifth system of a piano score. The right hand has a melodic line with a triplet. Dynamics include *ff* and *fp*. A *cres.* marking is in the left hand.

Sixth system of a piano score. The right hand has a melodic line with a triplet. Dynamics include *fp* and *ff*. A *cres.* marking is in the left hand.

Seventh system of a piano score. The right hand has a melodic line with a triplet. Dynamics include *f* and *ff*. A *cres.* marking is in the left hand.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various accidentals (sharps, naturals, flats) and dynamic markings (v).

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamic markings (v).

Third system of musical notation, marked with a forte (*f*) dynamic. It features a more active melodic line in the treble clef with many slurs and accents.

Fourth system of musical notation, continuing the piece with complex rhythmic patterns and slurs.

Fifth system of musical notation, featuring dense chordal textures and complex rhythmic patterns.

Sixth system of musical notation, showing a change in key signature with the appearance of flats in the bass clef.

Seventh system of musical notation, continuing the piece with complex textures and key signature changes.

First system of a musical score. The right hand (treble clef) features a melodic line with slurs and a *dolce.* marking. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The system concludes with a double bar line.

Second system of the musical score. The right hand continues the melodic line with slurs. The left hand accompaniment includes some chords marked with a 'V'.

Third system of the musical score. The right hand continues the melodic line. The left hand accompaniment includes a *cres.* marking and a *p* dynamic marking.

Fourth system of the musical score. The right hand continues the melodic line. The left hand accompaniment includes a *cres.* marking and a *dim.* marking.

Fifth system of the musical score. The right hand features a melodic line with a slur and a *p dolce.* marking. The left hand plays a dense, rhythmic accompaniment of eighth notes.

Sixth system of the musical score. The right hand continues the melodic line with a slur. The left hand accompaniment includes a *p* dynamic marking and a slur.

Seventh system of the musical score. The right hand continues the melodic line with a slur. The left hand accompaniment includes a *cres.* marking and a slur.

First system of a piano score. The right hand features a rapid sixteenth-note arpeggiated pattern. The left hand plays a steady eighth-note accompaniment. The dynamic marking *pp* is present at the beginning.

Second system of the piano score, continuing the arpeggiated texture in the right hand and the eighth-note accompaniment in the left hand.

Third system of the piano score. The right hand continues with the arpeggiated pattern. The left hand accompaniment includes a *cres.* (crescendo) marking.

Fourth system of the piano score, maintaining the complex rhythmic and textural elements.

Fifth system of the piano score. The right hand's arpeggiated pattern becomes more intricate. The left hand accompaniment features a *f* (forte) dynamic marking.

Sixth system of the piano score. The right hand continues with the arpeggiated texture. The left hand accompaniment includes a *b* (flat) marking.

Seventh system of the piano score, concluding the page with the arpeggiated right hand and eighth-note left hand accompaniment.

First system of a piano score. The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *ff* is present in the second measure.

Second system of the piano score. The right hand continues with intricate chordal textures. The left hand maintains its eighth-note accompaniment. A *ff* dynamic marking is visible in the second measure.

Third system of the piano score. The right hand has a more melodic line with some grace notes. The left hand features a complex, multi-measure rest followed by a return to eighth notes. Dynamic markings include *fp* and *ff*. A *cres.* marking is present in the second measure.

Fourth system of the piano score. The right hand has a melodic line with some grace notes. The left hand features a complex, multi-measure rest followed by a return to eighth notes. Dynamic markings include *ff* and *fp*. A *cres.* marking is present in the first measure.

Fifth system of the piano score. The right hand has a melodic line with some grace notes. The left hand features a complex, multi-measure rest followed by a return to eighth notes. Dynamic markings include *ff* and *fp*. A *cres.* marking is present in the third measure.

Sixth system of the piano score. The right hand has a melodic line with some grace notes. The left hand features a complex, multi-measure rest followed by a return to eighth notes. Dynamic markings include *fp* and *ff*. A *cres.* marking is present in the second measure.

Seventh system of the piano score. The right hand has a melodic line with some grace notes. The left hand features a complex, multi-measure rest followed by a return to eighth notes. Dynamic markings include *ff* and *fp*. A *cres.* marking is present in the first measure.

First system of a musical score, featuring a treble and bass clef. The treble clef part contains a melodic line with eighth and sixteenth notes, and the bass clef part contains a rhythmic accompaniment of chords and eighth notes. The system concludes with a double bar line.

Second system of the musical score, continuing the melodic and rhythmic themes from the first system. It ends with a double bar line and some final notes in the treble clef.

Third system of the musical score, marked with a forte (*f*) dynamic. The treble clef part features a more active melodic line with eighth notes, while the bass clef part continues with a steady accompaniment.

Fourth system of the musical score, showing further development of the melodic and harmonic material. The treble clef part has a more complex rhythmic pattern.

Fifth system of the musical score, characterized by dense chordal textures in both the treble and bass clefs.

Sixth system of the musical score, featuring a complex interplay of melodic lines and chords in both staves.

Seventh system of the musical score, concluding the piece with a final cadence in both staves.

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed sixteenth notes. The left hand provides a steady accompaniment with chords and single notes.

Second system of a piano score. The right hand has a melodic line with a *dolce.* marking and a *p* dynamic. It includes a triplet of eighth notes. The left hand has a simple accompaniment with chords and rests.

Third system of a piano score. The right hand continues with a melodic line, featuring several *V* (accents) and a triplet. The left hand has a steady accompaniment with chords and rests.

Fourth system of a piano score. The right hand has a melodic line with a *cres.* marking and a *p* dynamic. The left hand has a steady accompaniment with chords and rests.

Fifth system of a piano score. The right hand has a melodic line with a *dolce.* marking and a triplet. The left hand has a steady accompaniment with chords and rests.

Sixth system of a piano score. The right hand has a melodic line with a triplet and a *cres.* marking. The left hand has a steady accompaniment with chords and rests.

Seventh system of a piano score. The right hand has a melodic line with a *pp* dynamic and a triplet. The left hand has a steady accompaniment with chords and rests.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex, rapid melodic line with many beamed notes. The bass clef part provides a steady accompaniment with chords and moving lines.

Second system of musical notation. The treble clef part continues with intricate melodic patterns. The bass clef part includes a *cres.* (crescendo) marking, indicating a gradual increase in volume.

Third system of musical notation. The treble clef part features a dense texture of beamed notes. The bass clef part continues with a rhythmic accompaniment.

Fourth system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part includes a *f* (forte) marking, indicating a strong dynamic.

Fifth system of musical notation. The treble clef part continues with a complex melodic line. The bass clef part features a series of chords and moving lines.

Sixth system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part continues with a rhythmic accompaniment.

Seventh system of musical notation. The treble clef part continues with a complex melodic line. The bass clef part includes a *f* (forte) marking, indicating a strong dynamic.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and accidentals.

Second system of musical notation, starting with a *8va* marking above the treble staff and a *f* dynamic marking below the bass staff.

Third system of musical notation, continuing the complex rhythmic and melodic development.

Fourth system of musical notation, featuring the tempo marking *Allegro vivace.* and a *ff* dynamic marking.

Fifth system of musical notation, showing further rhythmic complexity and melodic lines.

Sixth system of musical notation, including the *stringendo.* marking and various rhythmic notations.

Seventh system of musical notation, concluding the page with various rhythmic and melodic elements.

SCENE I—The chateau and grounds of Count ARNHEIM, on the Danube, near Presburg. On one side the principal entrance to the castle; opposite, is a statue of the Emperor, above which a party is employed raising the Austrian flag. On rising of the curtain, the retainers of Count ARNHEIM are discovered preparing for the chase.

INTRODUCTION.

Allegro vivace.

The piano introduction consists of three systems of musical notation. The first system is marked *Allegro vivace* and *f*. The second system continues the piece with various dynamics and articulations. The third system concludes the introduction with a *ff* dynamic marking.

CHORUS OF NOBLES, ETC.

Sopranos.

Up with the ban - - ner, Aud down with the

Tenors.

With the ban - ner, down with the

Basses.

slave, who shall dare to dis - pute the

slave, who shall dare dis - pute the

right (where - ev - er its folds in their glo - ry wave, of the
 right (where - ev - er its folds in their glo - ry wave,) of the

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with a treble and bass clef. The music is in 4/4 time and G major.

Aus - trian Ea - gle's flight, of the Austrian Ea-gle's flight,.....
 Aus - trian Ea - gle's flight, of the Austrian Ea-gle's flight,.....

The second system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The lyrics end with ellipses. There are some 'x' marks above and below notes in the piano part.

..... of the Austrian Ea-gle's flight.....
 of the Austrian Ea-gle's flight.....

The third system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The lyrics end with ellipses. The piano part features some complex chords and textures.

(After they have fixed the flag they all come forward.)

Piu mosso.

The piano introduction for the first system features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include a forte (*f*) section and a piano (*p*) section.

The first system of the vocal score includes two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps and a 3/4 time signature. The lyrics are: "Its pinion flies free in the skies as". The piano accompaniment features a treble clef with a key signature of two sharps and a 3/4 time signature, including trills (*tr*) and triplets (*3*).

The second system of the vocal score includes two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps and a 3/4 time signature. The lyrics are: "that of the ai - ry king, through dan-ger fleets". The piano accompaniment features a treble clef with a key signature of two sharps and a 3/4 time signature, including trills (*tr*) and triplets (*3*).

The third system of the vocal score includes two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps and a 3/4 time signature. The lyrics are: "as heart that beats be - neath his plu - med". The piano accompaniment features a treble clef with a key signature of two sharps and a 3/4 time signature, including triplets (*3*) and trills (*tr*).

wing, its pin - ion flies, yes, free in the skies, yes,

wing, its pin - ion flies, yes, free in the skies, yes,

The first system of the score consists of three staves. The top two staves are vocal lines in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. Dynamics include *pp* (pianissimo) and *ff* (fortissimo). The piano part features triplets and trills.

as that of the ai - ry king, yes, through danger

as that of the ai - ry king, yes, through danger

The second system continues the vocal and piano parts. Dynamics include *ff* and *pp*. The piano accompaniment includes a section marked *8va.* (octave up) and features trills and triplets.

fleets, as heart that beats be - neath his

fleets, as heart that beats be - neath his

The third system concludes the vocal and piano parts. Dynamics include *tr* (trill) and *fp* (fortissimo-pianissimo). The piano accompaniment features a rhythmic pattern of eighth notes and includes trills.

plu - med wing, beneath his plu - med wing, beneath his
 plu - med wing, beneath his plu - med wing, beneath his
 plu - med wing, beneath his plu - med wing, beneath his

p *f* *8va.* *cres.*

plu - med wing. And the bat - tle field's
 plu - med wing. And the bat - tle field's
 plu - med wing. Now the foe - man lies low ;

f *f* *8va.* *f* *fp*

won, . . what in war . . . we have done, . .
 won, what in war . . . we have done,
 we may hon - or in peace the

cres. *piu cres.*

The... fes - tive... board, the va - ried
 The... fes - tive... board, the va - ried
 stir - ring chase, the va - ried

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *sf* (sforzando) in the final two measures.

charms which each afford, shall day and night, shall day and night
 charms which each afford, shall day and night, shall day and night

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* (forte) and *8va.* (octave) in the final two measures.

be - - guile, shall day and night, shall day and night be -
 be - - guile, shall day and night, shall day and night be -

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* (forte) and *8va.* (octave) in the final two measures.

guile, shall day and night, shall day and night be - guile, shall

guile, shall day and night, shall day and night be - guile, shall

8va.

The first system of the musical score consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The piano part features a wavy line above the staff labeled '8va.' indicating an octave shift. The music is in a minor key and 4/4 time.

day and night be - guile, be - guile.

day and night be - guile, be - guile.

8va.

ff

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The piano part includes a wavy line labeled '8va.' and a dynamic marking 'ff' (fortissimo). Trills (tr) are indicated in the piano part. The lyrics are 'day and night be - guile, be - guile.'.

The third system of the musical score consists of two staves, both of which are piano accompaniment. The piano part continues with complex textures, including trills (tr) and dynamic markings. The system concludes with a key signature change to C major, indicated by the natural signs on the F and C notes in the bass clef.

At the end of the Chorus, Count ARNHEIM and FLORESTEIN enter from chateau, followed by various neighboring nobles, pages, huntsmen, &c., and his child, ARLINE, attended by BUDA, &c.

Air. A SOLDIER'S LIFE.

Andante mosso.

The first system of music is a piano introduction. It features a treble clef with a key signature of one flat (B-flat) and a common time signature. The melody is marked with accents and slurs. The bass line is marked with a forte 'f' dynamic and includes some chords marked with 'x'.

The second system continues the piano accompaniment. It includes a 'ten.' (ritardando) marking at the beginning. The bass line continues with a steady eighth-note accompaniment.

Count.

The third system shows the vocal line for the Count. The lyrics are: "A sol-dier's life has seen of strife in all its forms so". The piano accompaniment is marked with a piano 'pp' dynamic.

The fourth system continues the vocal line. The lyrics are: "much, that no gen-tler theme the world will deem a sol-dier's heart can".

The fifth system concludes the vocal line. The lyrics are: "touch; a sol-dier's life has seen of strife in all its forms so".

much, that no gen - tler theme the world will deem a

sol - dier's heart... can touch, a sol - dier's

pp
rall.
tempo.

heart....., a sol - dier's heart can touch; the

pp
colla voce.
a tempo.
pp

world will deem no gen - tler theme a

cres.

sol - dier's heart can touch, a sol - dier's heart can touch, a sol

f
stringendo.
cres.

ad lib

- dier's heart can touch.

* In performing the Opera, the last bar is to be omitted.

CHORUS OF HUNTERS.

Sopranos.

Tenors.

Away to the hill and glen,

Basses.

Away to the hill and glen,

Allegro.

away to the hill and glen, where the hun-ter's
 away to the hill and glen, where the hun-ter's

belt-ed men with bu-gles shake the air!
 belt-ed meu with bu-gles shake the air!

The Count, after bowing to his friends, sees ARLINE, and takes her in his arms.
COUNT.

Ah; who can tell, save he who feels, the care a

pa - rent's love re - veals; how dear, fond thing, thou art to

this lone wi - dow'd heart, to this lone heart! Ah, who can

tell the care, the care a pa - rent's love re - veals; how

dear, fond thing, thou art to this lone wi - - dow'd

rall.

COUNT.

heart!

A - way to the hills,

CHORUS OF HUNTERS AND NOBLES.

Sopranos and Contraltos.

Tenors. A-way to hill and glen,

where the hunter's belt-ed

A - way to hill and glen,

where the

Basses.

A-way to hill and glen, *sva* where the hunter's belt-ed

a - way to the hills,

men

with bugles sbake the air,

hun - ter's belt - ed men with

men with bugles shake the air, *sva*

way to the glen,

a - way,..... a -

with bugles shake the air, the air; hail to the

bu - gles shake the air; hail to the

with bugles shake the air, the air; hail to the

way.. to the hills, a - way,..... a - way.. to the hills,

Lord of our soil, hail, hail, to our
 Lord of our soil, hail, hail, to our

away to the hills,.. away to the hills, where bugles

Lord, hail, hail to our Lord, hail, hail to our Lord, hail, hail to our Lord,
 Lord, hail, hail to our Lord, hail, hail to our Lord, hail, hail to our Lord.

shake the air!

hail..... hail!
 hail..... hail!

f

A - way to the hills,

A-way to hill and glen, where the hunter's belt-ed

A - way to hill and glen, where the

A-way to hill and glen, *sva* where the hunter's belt-ed

ff

a - way to the hills, a -

men with bugles shake the air,

hun - ter's belt - ed men with

men with bugles shake the air, *sva*

ff

way to the glen, a - way, a -

with bugles shake the air, the air; a - way,

bu - gles shake the air; a - way,

with bugles shake the air, the air; a - way,

sva

ff

- way,.. a - way,..... a - way!

a - - way,

a - - way, now to hill and glen a - way, a - way!

a - - way, now to hill and glen a - way, a - way!

During this, a retainer brings down a rifle to FLORESTEIN, who puts it away from him. Count ARNHEIM exits into chateau. Nobles and hunters ascend rocks and exeunt. ARLINE petitions BUDA to let her accompany them, and goes off by a footpath, at side of rocks, with her and FLORESTEIN.

decr.

p

pp

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of several measures with complex rhythmic patterns and dynamic markings.

Second system of musical notation, continuing the piece with similar rhythmic complexity and dynamic markings.

Third system of musical notation, ending with a *pp* marking and the word *segue.* indicating the end of the section.

MELODRAMATIC MUSIC.

Allegro agitato.

Fourth system of musical notation, starting with a *p* marking and featuring a dense, rhythmic accompaniment.

Fifth system of musical notation, featuring a *cres.* marking and continuing the dense, rhythmic accompaniment.

Enter THADDEUS, breathless and exhausted, in a state of great alarm.

Sixth system of musical notation, featuring a *f* marking and a more melodic line in the upper register.

Seventh system of musical notation, concluding the piece with a final melodic flourish.

THADDEUS. A guard of Austrian soldiers are on my track, and I can no longer elude their vigilance. An exile from my wretched country, now a prey to the inveterate invader, my only hope is in some friendly shelter. (*Sees the statue of the Emperor.*) Ah! that tells me I am here on the very threshold of my enemies!

'TIS SAD TO LEAVE OUR FATHER-LAND

Recitative and Air.

THADDEUS.

The musical score is set in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of a vocal line and a piano accompaniment.

- First System:** The vocal line begins with a rest, followed by the instruction "With - out". The piano accompaniment starts with the tempo marking *Allegro maestoso.* and a dynamic marking of *f*.
- Second System:** The vocal line continues with the lyrics: "friends, and without a home, my country, too! yes, I'm exil'd from thee; what fate, what".
- Third System:** The vocal line continues with: "fate a - waits me here, now pi - ty, Heav'n! oh calm my de - spair!". The tempo marking *lento.* is placed above the vocal line. The piano accompaniment includes the marking *colla voce.* and a dynamic marking of *p*.
- Fourth System:** The piano accompaniment features a *dolce assai.* marking and a *Moderato.* tempo. It includes dynamic markings of *p*, *f*, and *p*.
- Fifth System:** The piano accompaniment includes a *rall.* (rallentando) marking and dynamic markings of *f* and *p*.
- Sixth System:** The vocal line concludes with the lyrics: "'Tis sad to leave our Fa - ther-land, and friends we there lov'd". The piano accompaniment includes a dynamic marking of *p*.

p

well, to wan-der on a stran-ger strand, where friends but sel-dom



accel.

dwell; yet hard as are such ills to bear, and deep-ly tho' they:

cres. *cres.*



f *pp*

smart, their pangs are light to those who are the or-phans of the

f *pp*



heart! 'tis sad to leave our Fa-ther-land, and friends we there lov'd



well, to wan-der on a stran-ger strand, where friends but seldom

pp



accel. il tempo.

ff

dwell, where friends, where friends, where friends but seldom dwell, but seldom

Allegro.

agitato.

dwell. Oh! if there were one gen-tle

eye to weep when I might grieve, one bosom to receive the sigh which

sorrow oft will heave, one heart the ways of life to cheer, tho' rugged, tho' rug-ged they might

be, no language, no language can express how dear that

rall. *pp* * *a tempo.*

heart would be to me, would be to me. O Heav'n, O Heav'n, 'tis sad to leave our

** tempo primo.*

Fa - ther-land, and friends we there lov'd well; to wan - der on a

stran-ger strand, where friends but sel - dom dwell; yet hard as are such

ills to bear, and deep - ly tho' they smart, their pangs are light to

cres. ** pp*

those who are the or-phans of the heart!.. 'tis hard to leave our

** pp*

Fa - ther-land, and friends we there lov'd well, to wan - der on a

stran-ger strand, where friends but sei - dom dwell, where friends but sei - dom

Piu mosso.

dwell, where friends but sei - dom dwell, where friends but sei - dom dwell, where

stringendo.

friends, where friends but sei - dom dwell!

trascinando la voce.

At the end of song, a troop of gipsies, headed by DEVILSHOOF, their leader, suddenly appear and are about to seize and rob THADDEUS, but, presuming, by his dress that he is a soldier, they stop and examine him.

IN THE GIPSY'S LIFE.

Gipsy Chorus.

Allegro.

"Bohemian Girl." By M. W. BALFE.

First system of musical notation for the piano accompaniment, marked *Allegro*. It consists of a treble staff and a bass staff. The music is in 2/4 time and begins with a forte (*f*) dynamic. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation for the piano accompaniment, continuing the *Allegro* section. It maintains the same instrumental texture as the first system, with a treble and bass staff.

Moderato.

Third system of musical notation for the piano accompaniment, marked *Moderato*. It continues the piano accompaniment with a treble and bass staff. A *Cres.* (crescendo) marking is present in the final measure of the system.

Sopranos.

In the gip-sy's life you read..... the life that all would like to lead....

Altos & Tenors.

In the gip-sy's life you read..... the life that all would like to lead,....

DEVILSHOOF & Bases.

Vocal and piano notation for the Gipsy Chorus. It includes staves for Sopranos, Altos & Tenors, and Devilschoof & Bases, along with a piano accompaniment staff. The lyrics are: "In the gip-sy's life you read..... the life that all would like to lead,....". The piano accompaniment is marked *dolce.* (dolce) and features a treble and bass staff.

in the gip-sy's life you read the life that all would like to lead;

in the gip-sy's life you read the life that all would like to lead;

p *f* *p* *cres.* *p* *f* *p*

Sometimes under roof, and sometimes thrown where the wild wolf makes his lair, where the

Sometimes under roof, and sometimes thrown where the wild wolf makes his lair,

p *cres.* *p* *cres.* *p* *cres.* *p*

wolf makes his lair, where the wolf makes his lair; for

where the wolf makes his lair, where the wolf makes his lair; for

rall. *rall.* *rall.*

tempo.
pp

he who's no home to call his own will find, will find a home somewhere, . . .

ho who's no home to call his own will find, will find a home somewhere, . . .

tempo.
pp

for he who's no home to call his own will find a home somewhere, ah !

for he who's no home to call his own will find a home somewhere, will

for he who's no home to call his own will find a home somewhere, will find a home

cres. *p*

call his

..... for he who's no home, no home to call his

find a home somewhere, for he who's no home, no home to call his

f *ff*

cres.

cres.

thus a ha-bit once, 'tis cus-tom grown, yes, 'tis a cus-tom grown; ev'ry

cres.

thus a ha-bit once, 'tis cus-tom grown, yes, 'tis a cus-tom grown;

cres.

p

rall.

man will take care, ev-'ry man will take care. if he

rall.

ev-'ry man will take care, will take care if he

rall.

tempo.
pp

has no home to call his own... .. to find, to find a home somewhere,....

pp

has no home to call his own... .. to find, to find a home somewhere,....

tempo.
pp

if he has no home to call his own, to find a home somewhere, ah!
 if he has no home to call his own, to find a home somewhere, to
 if he has no home to call his own, to find a home somewhere, to find a home,

..... yes, if he has no home to call his
 find a home somewhere, yes, if he has no home to call his
 call his

own... to find a home somewhere, ah! ah!
 own... to find a home somewhere, ah! ah!

THADDEUS. The sight of these wanderers has inspired me with a project. (To DEVILSHOOF.) Your manner and habit please me. I should like to join your band. I am young, strong, and have, I hope, plenty of courage.

DEVILSHOOF. Who are you?

THAD. One without money, without home, and without hope.

DEV. You're just the fellow for us, then!

GIPSY (who is on look-out on rock). Soldiers are coming this way.

THAD. 'Tis me they are in search of.

DEV. Indeed! then they'll be cunning if they find you. (March begins.)

[In a moment they strip the soldier's dress off THAD DEUS, and as they are putting a gipsy's frock, &c., over him, a roll of parchment, with seal attached, falls at the feet of DEVILSHOOF, who seizes it.]

DEV. What is this?

THAD. My commission! It is the only thing I possess on earth, and I will never part with it. [Snatches and conceals it in his bosom, and has but just time to mix himself with the Gipsies, when a body of the Emperor's Soldiers enter in pursuit.]

OFFICER. (Scrutinizing Gipsies.) Have you seen any one pass this way—any stranger?

DEV. No one—stay—yes, a young Polish soldier ran by just now, and passed up those rocks.

OFFICER. That's him—thanks, friend! forward! [Exeunt Soldiers up rocks.]

MARCH OF THE AUSTRIAN SOLDIERS.

Allegro.

The musical score is written for piano and consists of four systems of music. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The key signature is one flat (B-flat) and the time signature is 2/4. The first system begins with a forte (f) dynamic marking. The music is a march, characterized by a steady, rhythmic accompaniment in the bass and a more melodic line in the treble. The piece concludes with a double bar line and a fermata over the final notes.

D.C. pp till Soldiers go off, then segue Duet.

COMRADE, YOUR HAND.

Duet with Chorus.

DEVILSHOOF.

Comrade, your hand, we un - der - stand, we un - der -

Allegro moderato.

(Shaking his hand.)

- stand each o - ther in.... a.... breath. This grasp se - cures its ow - ner

yours in life, in life and.... un - til.... death, this grasp se - cures its

ow - ner yours in life and un - til death, this grasp.... se - cures its

own - er yours in life and un - til death, in life, in life, and un - til

ad lib. *TRADDEUS. dolce.*

death, yes, un - til death. The scenes and days to

me which seem'd so blest to be, no time can e'er re -

dolce.

- store, no time can e'er re-store; the scenes and days, the

days to me, which seem'd so blest, so blest to be, no time.... . can e'er re -

p

- store,.... no time can e'er re - store, no time can e'er re -

cres.

cres.

- store,..... no time can e'er re - store.

Sopranos.

Altos and Tenors.

Basses.

In the gipsy's life you read the

In the gipsy's life you read the

In the gipsy's life you read the

life that all would like to lead,..... in the gipsy's life you read the life that

life that all would like to lead, in the gipsy's life you read the life that

life that all would like to lead,..... in the gipsy's life you read the life that

all would like to lead. My wants are few.

all would like to lead. **THADDEUS.**

all would like to lead. **DEVILSHOOF.**

all would like to lead. Want wene'er

THADDEUS.

knew but what, but what we could sup - ply. Then, what is

DEVILSHOOF.

worse, I have no purse! We nothing,

THADDEUS.

no - thing have to buy. My heart, my heart 'twill

DEVILSHOOF.

THADDEUS.

wring. That is the thing in which we never deal. But all I

DEVILSHOOF.

need, but all I need. 'Twere but in - deed to borrow, beg, or

cres.

THADDEUS.

steal. My heart 'twill wring, my

The first system of the musical score for 'THADDEUS.' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are 'steal. My heart 'twill wring, my'. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a complex, rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include a forte 'f' marking.

heart 'twill wring.....

The second system of the musical score for 'THADDEUS.' continues the vocal line and piano accompaniment. The vocal line lyrics are 'heart 'twill wring.....'. The piano accompaniment continues with its complex rhythmic pattern. Dynamics include a forte 'f' marking.

DEVILSHOOF.

That is a thing.... in..... which, in which we nev - er

The first system of the musical score for 'DEVILSHOOF.' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (Bb) and a common time signature. The lyrics are 'That is a thing.... in..... which, in which we nev - er'. The piano accompaniment is in grand staff with a key signature of one flat and a common time signature. It features a complex, rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include a forte 'f' marking.

deal!

Sopranos. In the gypsy's life you read..... the life that all would like to

Altos. In the gypsy's life you read..... the life that all would like to

Tenors. In the gypsy's life you read..... the life that all would like to

Basses. In the gypsy's life you read..... the life that all would like to

The second system of the musical score for 'DEVILSHOOF.' features four vocal lines and a piano accompaniment. The vocal lines are for Soprano, Alto, Tenor, and Bass, each in a different clef (Soprano: treble, Alto: alto, Tenor: bass, Bass: bass). The lyrics for all are 'deal! In the gypsy's life you read..... the life that all would like to'. The piano accompaniment is in grand staff with a key signature of one flat and a common time signature. Dynamics include a forte 'f' marking and a crescendo 'cres.' marking.

THADDEUS.

The....

lead, that all would lead, that all would lead.

lead,..... that all would lead, that all would lead.

DEVILSHOOF.

lead,... that all would lead, that all would lead. Comrade, your

scenes and days to me which seem'd so blest to

hand, we un-der - stand, we un-derstand each other in a

be, no.... time can e'er re - store, no

breath, this grasp se - cures its owner yours in

time can e'er re-store; the scenes and days to
 life, and un-til death; then rest you here while we ex-

pp

me..... which seem'd so blest to be,..... no
 -plore and see what luck, what luck there is in store;.....

time can e'er re-store..... no time can
 then rest you here while we ex-plore, and see what luck there is in

e'er re-store,..... no time.....

store,

cres. *ad lib.*

cres. *f* *colla voce.*

rall.

..... can - e'er.... re - store;

Then rest you here while we ex -

Sopranos.

p

In the gip - sy's life you

Altos and Tenors.

p

In the gip - sy's life you

Basses.

p

In the gip - sy's life you

rall.

pp

no..... time

.. plore what luck, what luck there is in store; Now rest you here while we ex -

read..... the life that all would like to

read..... the life that all would like to

read..... the life that all would like to

cres - - - *cres*

cau e'er re - store, no time can e'er re - store, no time can e'er re
 - plore what luck, what luck there is in store, yes rest here,
 lead, the life, the life,
 lead, the life, the life,
 lead, the life, the life,

do.

- store, no, no time, no time, no time can
 rest here while we explore what luck, what luck there
 the life, the life that all would like to lead, to
 the life, the life that all would like to lead, to
 the life, the life that all would like to lead, to

f piu mosso.

e'er re - store, can e'er re -
 is in store, what luck, what
 lead, yes, all would like to
 lead, yes, all would like to
 lead, yes, all would like to

f piu mosso.

- store, can e'er re - - store, no time, no
 luck there is in store, now rest you here while we ex
 lead, would like to lead, yes, all would
 lead, would like to lead, yes, all would
 lead; would like to lead, yes, all would

time can e'er re - store, can e'er re -
 - plore what luck, what luck there 's in store, what luck's in
 like, would like to lead, would like to
 like, would like to lead, would like to
 like, would like to lead, would like to

(All exeunt.)

- store.
 - store.
 lead.
 lead.
 lead.

Segue.

Loud shouts and alarms are heard, which become more and more distinct, when a body of huntsmen are seen to cross a chasm in the rocks which is bridged by a fallen tree, &c., and exeunt by the path where ARLINE, &c., went off.

MELODRAMATIC MUSIC.

Allegro vivace.

The first section of music is a piano accompaniment for a scene. It begins with a treble clef and a common time signature (C). The tempo is marked *Allegro vivace*. The first measure has a dynamic marking of *fp* (fortissimo piano). The music consists of several measures of rhythmic patterns, primarily eighth and sixteenth notes, with some chords. The dynamics shift to *p* (piano) in the second measure. The piece concludes with a *ff* (fortissimo) marking and a *Segue* instruction.

Alarms continue, and FLORESTEIN rushes in, apparently frightened to death.

Air.

IS NO SUCCOR NEAR.

The second section is an 'Air' in 6/8 time. It starts with a treble clef and a common time signature (C) above the staff. The tempo is marked *Allegro agitato*. The first measure has a dynamic marking of *p* (piano). The music features a mix of eighth and sixteenth notes. There are *cres.* (crescendo) markings in the second and third measures. The piece ends with a *f* (fortissimo) marking in the fourth measure.

FLORESTEIN.

Is no succor near at hand † for my in - tel - lect so reels, I am

doubt - ful if I stand on my head or on my heels; no

gen - tle man, it's ve - ry clear, such a shock should ev - er know, when I

once be - come a peer, they shall not treat me so; no,

gen - tle - man, it's ve - ry clear, such a shock should ev - er know, and when

once I be-come a peer they shall..... not treat me so, no,....

This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are: "once I be-come a peer they shall..... not treat me so, no,...."

..... they shall not treat me so, no,..... they shall not

This system continues the vocal melody and piano accompaniment. The piano part includes dynamic markings such as *p* and *f*. The lyrics are: "..... they shall not treat me so, no,..... they shall not"

treat me so.

This system shows the vocal melody and piano accompaniment. The piano part features a prominent *f* dynamic marking. The lyrics are: "treat me so."

Then let ev-e-ry vas-sal arm, for my thanks..... he well deserves, who from

This system continues the vocal melody and piano accompaniment. The piano part has a consistent accompaniment pattern. The lyrics are: "Then let ev-e-ry vas-sal arm, for my thanks..... he well deserves, who from"

this state, this state of a-larm will pro-TECT my shat-ter'd nerves: to

This system concludes the vocal melody and piano accompaniment on this page. The piano part continues with the same accompaniment. The lyrics are: "this state, this state of a-larm will pro-TECT my shat-ter'd nerves: to"

think that one un-us'd to fear..... such a fright should ev - er know, when I

This system contains the first line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: "think that one un-us'd to fear..... such a fright should ev - er know, when I". The piano part consists of dense, rhythmic chords.

once be - come a peer,..... they shall not treat me so; no,

This system contains the second line of music. The vocal line continues with the lyrics: "once be - come a peer,..... they shall not treat me so; no,". The piano accompaniment continues with similar chordal textures.

gen - tle - man, it's ve - ry clear, such a shock..... should ev - er know, and when

pp

This system contains the third line of music. The vocal line has the lyrics: "gen - tle - man, it's ve - ry clear, such a shock..... should ev - er know, and when". The piano part is marked *pp* (pianissimo) and features a more active, moving bass line.

once I be - come a peer they shall..... not treat me so, no,....

f

This system contains the fourth line of music. The vocal line has the lyrics: "once I be - come a peer they shall..... not treat me so, no,....". The piano part is marked *f* (forte) and continues with its rhythmic accompaniment.

..... they shall not treat me so, no,..... they shall not

This system contains the fifth and final line of music. The vocal line has the lyrics: "..... they shall not treat me so, no,..... they shall not". The piano part concludes with a final chord and some grace notes.

treat me so.

f *Segue.*

At end of song, THADDEUS and Peasant rush in, evincing the greatest state of alarm and terror.

MELODRAMATIC MUSIC.

Allegro vivace.

fp *f* *Segue.*

THADDEUS. What means this alarm?
PEASANT. The Count's child and her attendant
 have been attacked by an infuriated animal, and
 are probably killed ere this!
THADDEUS. What do I hear?

(He perceives FLORESTIN's rifle, seizes it, runs up
 the rocks, aims, fires, and instantly rushes off.
 The discharge of the rifle, and the alarm of the
 Peasantry, bring COUNT ARNHEIM and his party
 to the spot. DEVILSHOOF enters at one side, at
 the same time, watching.)

MELODRAMATIC MUSIC.

Allegro.

The musical score is written for piano and consists of six systems. The first five systems are in G minor (one flat) and feature a rhythmic pattern of eighth and sixteenth notes. The sixth system is in D minor (two flats) and features a more complex, ascending melodic line in the right hand. Dynamics include 'cres', 'cen', 'do.', and 'ff'. There are also accents and slurs throughout the piece.

COUNT. Whence proceed these sounds of fear, and where is my darling child? (*All maintain a painful silence, when THADDEUS re-appears, conveying ARLINE, who is wounded in the arm, and seems faint.*)

MELODRAMATIC MUSIC.

Andante.

fp

dolce assai.

accelerando.

cres. *fp* *p*

cres *fp*

stentate. *rall.*

The musical score consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first system is marked *Andante.* and begins with a dynamic of *fp*. The second system is marked *dolce assai.*. The third system is marked *accelerando.*. The fourth system contains dynamic markings *cres.*, *fp*, and *p*. The fifth system contains *cres* and *fp*. The sixth system is marked *stentate.* and *rall.*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

BUDA. (*Falling at the COUNT's feet.*) We were pursued by the wild deer they were chasing, and, but for the bravery of this young man (*pointing to THADDEUS*), the life of your child would have been sacrificed.

COUNT. (*Clasping his child in his arms.*) Praised be Providence, her life is saved, for she is all that renders mine happy. (*Looking at her arm, then addressing BUDA.*) Let her wound have every attention, though it presents no sign of danger.

[**BUDA goes into the Castle with ARLINE, and COUNT ARNHEIM advances to THADDEUS.**]

Stranger, accept the hand of one who, however different to you in station, can never sufficiently thank you for the service you have rendered him.

DEVILSHOOF. (*Aside.*) First to serve, and then be thanked by the persecutor of his country. The fellow's mad!

COUNT. I trust you will remain, and join the festivities we are about to indulge in; and 'twill gratify me to know I can be useful to you.

THAD. I thank your lordship; but—

COUNT. (*To the Nobles.*) Pray, my friends, join your entreaties to mine

[*Here the Nobles all surround the COUNT and THADDEUS and FLORESTEIN coming up to him, says—*

FLOR. I am extremely obliged to you for not shooting me as well as my little cousin—and I beg you'll—aw—stay— (*Aside.*) A very common sort of personage, apparently.

THAD. (*To the COUNT.*) Be it as your lordship wishes.

COUNT. Then be seated, friends, and let the fête begin.

[*They all seat themselves at the tables which have previously been laid opposite the Castle. THADDEUS takes his seat at the farther end, FLORESTEIN occupying a prominent position.*]

WALTZ.

tempo di valse.

The first system of the waltz consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The bass staff begins with a bass clef and a 3/4 time signature. The music starts with a piano (p) dynamic. The melody in the treble staff is characterized by eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the waltz. It features two staves. The treble staff has a melodic line with eighth notes and rests. The bass staff has a rhythmic accompaniment with chords. A crescendo (cres.) dynamic marking is present in the middle of the system.

The third system continues the waltz. It features two staves. The treble staff has a melodic line with eighth notes and rests. The bass staff has a rhythmic accompaniment with chords. A forte (f) dynamic marking is present in the middle of the system.

The fourth system concludes the waltz. It features two staves. The treble staff has a melodic line with eighth notes and rests. The bass staff has a rhythmic accompaniment with chords. A forte (f) dynamic marking is present in the middle of the system.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *f* and *p*.

Second system of a piano score. The right hand continues with a melodic line, showing a crescendo. The left hand accompaniment includes chords and moving bass lines. Dynamics include *p* and *cres.*

Third system of a piano score. The right hand features a melodic line with slurs and some rests. The left hand accompaniment includes chords and moving bass lines. Dynamics include *f*, *ff*, and *p*.

Fourth system of a piano score. The right hand features a melodic line with slurs. The left hand accompaniment includes chords and moving bass lines. Dynamics include *p*.

Fifth system of a piano score. The right hand features a melodic line with slurs and some rests. The left hand accompaniment includes chords and moving bass lines. Dynamics include *p*.

Sixth system of a piano score. The right hand features a melodic line with slurs. The left hand accompaniment includes chords and moving bass lines. Dynamics include *p*.

Seventh system of a piano score. The right hand features a melodic line with slurs. The left hand accompaniment includes chords and moving bass lines. Dynamics include *f*.

First system of a musical score. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A dynamic marking *f* is present in the right hand.

piu mosso.

Second system of a musical score. The right hand (treble clef) features a melodic line with many notes marked with an 'x'. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking *pp* is present in the left hand.

Third system of a musical score. The right hand (treble clef) continues the melodic line with 'x' marks. The left hand (bass clef) maintains the eighth-note accompaniment.

Fourth system of a musical score. The right hand (treble clef) continues the melodic line with 'x' marks. The left hand (bass clef) maintains the eighth-note accompaniment.

Fifth system of a musical score. The right hand (treble clef) continues the melodic line with 'x' marks. The left hand (bass clef) maintains the eighth-note accompaniment.

cres..

Sixth system of a musical score. The right hand (treble clef) features a melodic line with many notes marked with an 'x'. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking *cres..* is present in the left hand.

Seventh system of a musical score. The right hand (treble clef) continues the melodic line with 'x' marks. The left hand (bass clef) maintains the eighth-note accompaniment.

First system of musical notation. The right hand (treble clef) plays a melodic line with slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment with chords and slurs. A *cres.* (crescendo) marking is present in the first measure.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment features slurs and dynamic markings including *p.* (piano) and *tr.* (trill).

Third system of musical notation. The right hand continues the melodic line. The left hand accompaniment features slurs and dynamic markings including *cres.* (crescendo) and *p.* (piano).

Fourth system of musical notation. The right hand plays a continuous sixteenth-note pattern. The left hand accompaniment consists of chords with slurs.

Fifth system of musical notation. The right hand continues the sixteenth-note pattern. The left hand accompaniment consists of chords with slurs. A *f* (forte) dynamic marking is present in the first measure.

Sixth system of musical notation. The right hand continues the sixteenth-note pattern. The left hand accompaniment consists of chords with slurs. A *ff* (fortissimo) dynamic marking is present in the first measure.

Seventh system of musical notation. The right hand continues the sixteenth-note pattern. The left hand accompaniment consists of chords with slurs. The system concludes with a double bar line and a repeat sign.

(The COUNT rises.)

COUNT. I ask you to pledge but once, and that is, to the health and long life of your Emperor.

Here the guests fill their glasses, rise, and turning towards the statue of the Emperor, drink, while the Peasantry surround it respectfully, THADDEUS, alone keeps his seat, on perceiving which, FLORESTEIN goes up to the COUNT and points it out to him.

FLORESTEIN. Your new acquaintance, my dear uncle, is not overburthened with politeness or loyalty, for he neither fills his glass, nor fulfils

your wishes.

COUNT. (Filling a glass and going up to THADDEUS,) I challenge you to empty this to the health of our Emperor.

THADDEUS. (Taking the glass.) I accept the challenge, and thus I empty the goblet.

Goes up to the statue and throws down the glass with the utmost contempt: A general burst of indignation follows.

Chorus of Guests, rising, drawing their swords, and rushing towards THADDEUS.

DOWN WITH THE DARING SLAVE.

Finale to Act I.

Allegro vivace.

Piano accompaniment for the first system of the piece. It features a treble and bass clef with a common time signature. The music is marked with a piano (*p*) dynamic and includes various rhythmic patterns and slurs.

Sopranos and Contraltos. f

Tenors.

Basses.

Down with the dar - ing slave who dis -

Down with the dar - ing slave who dis -

Down with the dar - ing slave who dis -

Piano accompaniment for the second system of the piece. It continues the musical theme from the first system, featuring a treble and bass clef with a common time signature. The music is marked with a forte (*f*) dynamic.

Vocal and piano accompaniment for the third system of the piece. It includes vocal lines for Sopranos and Contraltos, Tenors, and Basses, along with piano accompaniment. The lyrics are: "dis - putes, who dis - putes the right of a peo - ple's de - putes, who dis - putes the right of a peo - ple's de - putes, who dis - putes the right of a peo - ple's de -". The piano part is marked with a forte (*f*) dynamic.

light and would their an - ger

light and would their an - ger

light and would their an - ger

brave. COUNT. *(To the Nobles and Guests, interposing between them and THADDEUS.*

brave. COUNT.

brave. Al - though 'tis vain to mask the

rage such act de - mands, for - give me if I ask his

par - don at your hands, if from your wrath I

venture to have craved the life of ... one my more than life who

(To THADDEUS.)

saved: stran - ger, I an - swer not one moment for your

life; quit, while you may, a spot where you have rais'd a

strife: your lon - ger pre - sence will more ex -

(throwing a purse of gold to THADDEUS.)

DEVILSHOOF rushes in.

cite, and this will the ser - vice you did me re - quite!

DEVILSHOOF.

(Taking the hand of THADDEUS.)

(To COUNT)

Where's the hand will dare to touch a hair of him I prize so much! the

pulse of pride you boast, with-in, with - in me beats as high;

you and your ti - tled host, proud lord, proud lord, I do de - fy.

FLORESTEIN. (Aside, with a glass in one hand, and a leg of a bird in the other.)

FLORESTEIN.

Up - on my life 'tis most un - pleasant, just as one had at - tack'd a

THADDEUS, who has taken up the purse, and seeing himself and DEVILSHOOF surrounded by the Nobles and Guests, throws the purse at the COUNT's feet. THADDEUS.

pheasant. Take back your gold, and learn to

know one a-bove aught you can be - stow.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "know one a-bove aught you can be - stow." The piano accompaniment is written on two staves (treble and bass clefs) and features a complex, flowing melody with many sixteenth and thirty-second notes, characteristic of a 19th-century style. The music is in common time.

CHORUS.

Down with the dar - ing slave who would our
 Down with the dar - ing slave who would our
 Down with the dar - ing slave who would our

The chorus section of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics are "Down with the dar - ing slave who would our" repeated three times. The piano accompaniment is written on two staves (treble and bass clefs) and features a complex, flowing melody with many sixteenth and thirty-second notes. The music is in common time.

fu - - - ry brave, down with the
 fu - - - ry brave, down with the
 fu - - - ry brave, down with the slave, down with the

The final part of the chorus section of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics are "fu - - - ry brave, down with the" repeated three times, with the final line being "fu - - - ry brave, down with the slave, down with the". The piano accompaniment is written on two staves (treble and bass clefs) and features a complex, flowing melody with many sixteenth and thirty-second notes. The music is in common time.

DEVILSHOOF. *defending THADDEUS, retreats, pressed upon by the Nobles, Guests, &c., when the Count orders a party of his Retainers to divide them; they seize DEVILSHOOF. and take him towards the Castle.*

slave who would, who would our fu - ry brave.

slave who would, who would our fu - ry brave. DEVILSHOOF.

slave who would, who would our fu - ry brave. Stand back, ye cra - ven

f

things! he who ob - structs our path up-

sva.

on his rash - ness brings the ven - geance of my

sva.

CHORUS.

Down with the slave! down with the slave! seize him and bind him, and there let him

Down with the slave! down with the slave! seize him and bind him, and there let him

wrath. Down with the slave! down with the slave! seize him and bind him, and there let him

p *pp*

find es-cape from those walls bet - ter men have con - fin'd, there let him

find es-cape from those walls bet - ter men have con - fin'd, there let him

find es-cape from those walls bet - ter men have con - fin'd, there let him

find an escape from those walls better men have confin'd !

find an escape from those walls better men have confin'd! DEVILSHOOF.as they are dragging him off.

find an escape from those walls better men have confin'd! Tho' mesh'd by num-bers in the

f

yoke of one by all ab - hor'd, yet trem-ble, worth - less

CHORUS.

Down with the slave, down with the slave, down

Down with the slave, down with the slave, down

lord, at the vengeance you provoke. Down with the slave, down

piu mosso.

with the slave, the slave who would our fu - ry brave, the slave who
with the slave, the slave who would our fu - ry brave, the slave who
with the slave, the slave who would our fu - ry brave, the slave who

f piu mosso.

would our fu - ry brave; down with the slave, down with the
would our fu - ry brave; down with the slave, down with the
would our fu - ry brave; down with the slave, down with the

slave who would our fu - ry brave,
slave who would our fu - ry brave,
slave who would our fu - ry brave,

8va.

down with the slave, down with the

down with the slave, down with the

down with the slave, down with the

Sua.

slave, down with the slave, down

slave, down with the slave, down

slave, down with the slave, down

Sua.

with the slave!.....

with the slave!.....

with the slave!.....

Sua.

segno

{DEVILSHOOF is dragged off into the castle, the COUNT, Nobles, &c., reseal themselves, when the festival continues; BUDA is seen to leave the window at which she has been seated with ARLINE, and she enters and converses with the COUNT. In the midst of the feast, DEVILSHOOF is seen descending from the roof of the castle, until he reaches the window of ARLINE'S chamber, into which he enters, and seizing ARLINE, continues his descent to the ground and steals off towards the rocks in the rear. BUDA then enters the castle, and in a minute afterwards the festivities are interrupted by violent shrieking, the window is thrown open, and BUDA, pale, and with dishevelled hair, signifies, by her gestures, that ARLINE has disappeared.)

GALOP.

Allegro vivace.

The musical score is a piano accompaniment for a Galop in 2/4 time, marked *Allegro vivace*. It consists of six systems of music. The first system begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. The second system features a forte (*f*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic. The score is written for piano with treble and bass staves.

First system of musical notation, featuring a treble and bass clef. The music consists of dense chords and arpeggiated patterns. A dynamic marking of *p* (piano) is present in the bass staff.

Second system of musical notation, continuing the dense chordal texture from the first system.

Third system of musical notation, showing a shift in texture with more melodic lines in the treble staff and sustained chords in the bass staff. A dynamic marking of *p* is present.

Fourth system of musical notation, featuring a prominent melodic line in the treble staff and a steady accompaniment in the bass staff.

Fifth system of musical notation, with a dynamic marking of *f* (forte) in the bass staff, indicating a change in volume.

Sixth system of musical notation, characterized by rapid arpeggiated figures in both staves.

Seventh system of musical notation, concluding with a *Segue.* marking and a final chordal figure.

WHAT SOUNDS BREAK ON THE EAR?

Finale, continued.

Sopranos and Contraltos.

Tenors.

Basses.

Allegro.

What sounds break on the

What sounds break on the

ear, what sounds break on the ear, what

ear, what sounds break on the ear, what

looks of wild de - spair a grief as wild in - part!

looks of wild de - spair a grief as wild im - part!

COUNT.

My child! my child! that word a - lone with

a - go - niz - ing tone, my child! that word a -

COUNT and Nobles dash into the castle. A general movement of all—some are seen at the window of ARLINE'S chamber signifying that she is gone.

- lone bursts in up - on my soul. Be ev - 'ry

hand pre - par'd their liege lord's halls to guard, and

with de - vo - tion's bond, all ties, all ties be - yond -

with de vo - tion's bond, all ties, all ties be - yond -

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* (forte) is present in the piano part.

FLORESTEIN (*Kneeling, and appearing greatly alarmed.*)

Ah! what with dan - cing, scream - ing, fighting, one real - ly

The second system continues the vocal and piano parts. The piano accompaniment is more active, with a prominent eighth-note pattern in the right hand. The vocal line is in a higher register, reflecting the character's alarmed state.

is a shock - ing plight in, it puz - zles

The third system shows the vocal line continuing with the lyrics. The piano accompaniment maintains its rhythmic intensity with eighth-note figures.

quite one's wit to find a place to pick a bit.

The fourth system concludes the page with the final vocal line and piano accompaniment. The piano part features a mix of eighth and sixteenth notes.

(The COUNT rushes from the castle, dragging BUDA and followed by Nobles. BUDA, trembling, falls on her knees.

COUNT.

Wretch, mon - ster, give me back the trea - sure of my

soul, the trea - sure of my soul, go, all the spoil - er's

foot - steps track, that treasur'd prize who stole;

go, all the spoil - er's foot - steps track, the trea - sur'd prize.....

RECIT.
..... who stole. But no, vain hope, un - less we pray to him who healeth all

RECIT.
f

THOU WHO IN MIGHT SUPREME.

Andante Religioso.

sor - row, with sup - pliant limb. Thou who in might su - preme,

COUNT.

thou who in might su - preme, o'er the fate of all reignest, o'er the fate of all
 Thou who in might su - preme, o'er the fate of all
 Thou who in might su - preme, o'er the fate of all

reign - est, thou who hope's pal - est beam in the mourner sus - tain - est,
 reign - est, thou who hope's pal - est beam in the mourner sus - tain - est,
 reigu - est, thou who hope's pal - est beam in the mourner sus - tain - est,

* On the stage this prayer is sung without Instrumental Accompaniments.

pp

vouchsafe to lend an ear to the grief of the wail-er, cut short the dark ca-

pp

vouchsafe to lend an ear to the grief of the wail-er, cut short the dark ca-

pp

vouchsafe to lend an ear to the grief of the wail-er, cut short the dark ca-

pp

- reer of the ruth-less as-sail-er, of the ruth-less as-sail-er;

- reer of the ruth-less as-sail-er, of the ruth-less as-sail-er;

- reer of the ruth-less as-sail-er, of the ruth-less as-sail-er;

cut short the dark ca - reer, the dark ca - reer of the ruthless as - sail - er,

f cut short the dark ca - reer of the ruthless as - sail - er,

f cut short the dark ca - reer of the ruthless as - sail - er,

cut short the dark ca - reer of the ruthless as - sail - er.

of the ruthless as - sail - er.

of the ruthless as - sail - er.

cut short the dark ca - reer of the ruthless as - sail - er.

Allegro.

(During the prayer, DEVILSHOOF is seen climbing up the rocks with ARLINE in his arms.)

At the most animated part of the Chorus, bodies of Gentry, Retainers, Servants, &c., are seen rushing towards the rocks, and over every part, in pursuit of DEVILSHOOF, who, perceiving his situation, knocks away, the moment he has crossed it, the trunk of the tree, which serves as a bridge between the two rocks, and thus bars their passage. COUNT ARNHEIM in his distraction is about to throw himself into the gulf—he is held back by attendants, into whose arms he falls senseless—some are in attitude of prayer—others menace DEVILSHOOF, who, folding ARLINE in his large cloak, disappears in the depths of the forest.)

Chorus.—FOLLOW WITH HEART AND WITH ARM.

mf Allegro vivace.

Fol - low, fol - low with heart and with arm, fol - low, fol - low and

mf

Fol - low, fol - low with heart and with arm, fol - low, fol - low and

mf

Fol - low, fol - low with heart and with arm, fol - low, fol - low and

Allegro vivace.

fp

shel - ter from harm the pride of Arnheim's line, the pride of Arn - heim's

shel - ter from harm the pride of Arnheim's line, the pride of Arn - heim's

shel - ter from harm the pride of Arnheim's line, the pride of Arn - heim's

p

line, fol - low, fol - low with heart and with arm, fol - low, fol - low and

p

line, ... fol - low, fol - low with heart and with arm, fol - low, fol - low and

p

line, ... fol - low, fol - low with heart and with arm, fol - low, fol - low and

p

Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and
f
 Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and
f

shel - ter from harm.... the pride of Arnheim's line, where all its
cres.
 shel - ter from harm.... the pride of Arnheim's line, where all its
cres.
cres.
8va.
cres.

f hopes en - - twine. Fol - low, fol - low, fol - low with
2nd time. line
f hopes en - - twine. Fol - low, fol - low, fol - low with
2nd time. line
f
8va.
f Piu mosso.

heart fol - low and save the pride of Arn - heim's

heart and with arm, fol low and save the pride of Arn - heim's

heart and with arm, fol - low and save the pride of Arn - heim's

8va.

line, where all its hopes, its hopes en - twine.

line, where all its hopes, its hopes en - twine.

line, where all its hopes, its hopes en - twine.

8va.

ff

ACT II.

NOTE.—Twelve years are supposed to elapse between the First and Second Acts.

SCENE I. *Street in Presburg, moonlight. Tent of the Queen of the gipsies, large curtains at the back—it is lighted by a lamp. On the opposite side of the stage are houses, one of which, an hotel, is lighted up. ARLINE is discovered asleep on a tiger's skin—THADDEUS is watching over her. As the curtain rises, a patrol of the city guard marches by, and as soon as they have gone off, DEVILSHOOF and a party of gipsies, wrapped up in cloaks, suddenly appear.*

SILENCE, THE LADY MOON.

Introduction.

Moderato.

The piano introduction consists of four systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is marked *pp* (pianissimo) and includes a *cres* (crescendo) marking. The second system features a vocal line with the lyrics "cen - do." and is marked *pp*. The third and fourth systems continue the piano accompaniment with various dynamics and articulations.

CHORUS. *Altos.*

Si - - lence, si - lence, the La - dy moon,
Tenors.

Si - - lence, si - lence, the La - dy moon,
Bass.

sotto voce.

The chorus section features three vocal parts: Tenors, Basses, and a piano accompaniment. The Tenors and Basses sing the lyrics "Si - - lence, si - lence, the La - dy moon,". The piano accompaniment is marked *sotto voce* and continues the musical theme from the introduction.

the La - dy moon is the on - ly wit - ness now a - wake, and,

the La - dy moon is the on - ly wit - ness now a - wake, and,

sempre p

wea - ry of watching, chance she soon to sleep will her - self be - take !... silence,

sempre p

wea - ry of watching, chance she soon to sleep will her - self be - take !... silence,

sempre p

si - lence, from her throne in air she may look on for aught we care... .

si - lence, from her throne in air she may look on for aught we care... .

but if she at-tend un - to our be - hest, she will go to rest,

but if she at-tend un - to our be - hest, she will go to rest,

yes, she will qui - et - ly go to her rest, qui - et -

yes, she will qui - et - ly go to her rest, qui - et -

- ly go to her rest.

- ly go to her rest.

DEVILSHOOF.

There's a deed to

*(The Gipsies all draw their daggers,
and appear delighted.)*

do whose gains will re - ward the risk and pains; fie!

fie! to a gentleman when you ap - peal, you may draw his

purse without drawing your steel, with bows and po - liteness and with

great re - spect, you may take more than he can at first sus - pect. See,

(Pointing to the lighted windows of the hotel.)

see, where in gob - lets deep what sense they have, they

steep: watch here, till each to his home shall reel on his doubtful

way, watch here, watch here, and the gob let's foam will make

each an ea - sy prey. Si - lence! this way, this way, this way, this

way, silence, this way, this way,

pp Si - - lence, si - lence, this way, this way, si -

pp S: - - lence, si - lence, this way, this way, si -

pp

heir to the Count, my un - cle's line,

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'heir' followed by a quarter note 'to', a half note 'the Count,' and a quarter note 'my'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

wine! wine! where's the

(Hiccup.)

The second system continues the musical score. The vocal line has a half note 'wine!', a quarter rest, a half note 'wine!', a quarter rest, and a half note 'where's the'. The piano accompaniment continues with similar rhythmic patterns. A '(Hiccup.)' annotation is placed above the vocal line between the two 'wine!' phrases.

fel - low will dare to re - fuse his ne - phew wine, to re-

The third system shows the vocal line with a half note 'fel - low', a quarter note 'will', a half note 'dare to re - fuse', a quarter note 'his', a half note 'ne - phew', and a quarter note 'wine, to re-'. The piano accompaniment continues with the established rhythmic pattern.

- fuse his nephew wine! That moon there star-ing me on my way can't be so

(Hiccup.)

The fourth system continues the vocal line with a half note '- fuse his nephew wine!', a quarter rest, a half note 'That moon there star-ing', a quarter note 'me on', and a half note 'my way can't be so'. The piano accompaniment includes a 'pp' (pianissimo) dynamic marking. A '(Hiccup.)' annotation is placed above the vocal line between the end of the previous phrase and the start of this one.

mod-est as peo - ple say, for meet whom she will, and in what-ev - er spot, she

The fifth system shows the vocal line with a half note 'mod-est as peo - ple say,', a quarter note 'for meet whom she will,', and a half note 'and in what-ev - er spot, she'. The piano accompaniment continues with the established rhythmic pattern.

(The Gipsies have by this time advanced, and DEVILSHOOF goes politely up to FLOR.) DEV. (To FLOR. bowing.)

oft-en looks cu æ what she ought not. My ear caught

p sempre stac.

not the clock's last chime, and might I beg to ask the time!

FLORESTEIN (*reels, recovers a little, and after eyeing DEVILSHOOF.*) (*aside.*)

If the bot - tle has pre-vail'd, yet whenev - er I'm as - sail'd, tho' there

(To DEVILSHOOF.)

may be nothing in it, I am so - ber'd in a minute, You are

(Looking at his watch.)

real - ly so po - lite that— 'tis late in - to the night,

(DEVILSHOOF snatches the watch from FLORESTEIN and puts it in his fob.)

DEV. (Taking from FLORESTEIN his rings, chain, and the rich medallion.)

Musical score for the first system, featuring vocal and piano parts. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics.

FLOR Might I beg to ask— I am real - ly griev'd to
(Assuming courage.)

Musical score for the second system, featuring vocal and piano parts. The vocal line continues with the lyrics.

see a - ny - one in such a state, and glad - ly will take the

Musical score for the third system, featuring vocal and piano parts. The vocal line continues with the lyrics.

great - est care of the ring and chains you chance to

Musical score for the fourth system, featuring vocal and piano parts. The vocal line begins with the instruction 'FLOR. (Draws his sword.)' followed by the lyrics.

FLOR. (Draws his sword.)
wear. What I thought was po - lite - ness is down - right theft, and at this rate I

Musical score for the fifth system, featuring vocal and piano parts. The vocal line continues with the lyrics.

soon shall have noth - ing left.

(At a sign from DEVILSHOOF the Gipsies instantly surround FLORESTEIN, and take every valuable from him.)

CHORUS. *p*

Ad - vance with cau - tion, let ev - 'ry man seize on and
Ad - vance with cau - tion, let ev - 'ry man seize on and

keep what - ev - er he can, what - ev - er he
keep what - ev - er he can, what - ev - er he

can, what - ev - er he can.
can, what - ev - er he can.

(During the chorus, DEVILSHOOF makes off with the medallion, and the others are dividing the rest of the spoil, when a female appears in the midst of them, drops her cloak and discovers their Queen. The gipsies appear stupefied.)

QUEEN. RECIT.

To him, from whom you stole, surrender back the whole.

(The Gipsies return the different things to FLORESTEIN.)

FLORESTEIN. (Trembling and looking over the things.)

Tempo primo.

Thanks, madam, la - dy, but

might I re - quest a me - dal - lion in di a - monds worth all the

(At a sign from the Queen, who seems to command its restitution.)

rest.

On our chief - tain's share we ne'er encroach, and he fled with the

On our chief - tain's share we ne'er encroach, and he fled with the

prize at your ap - proach, he fled with the prize at
 prize at your ap - proach, he fled with the prize at

your ap - proach.
 your ap - proach.

QUEEN. (To FLORESTEIN.) FLOR. (Trembling.)
 Be your safe - ty my care. I'm in precious
Tempo primo.

QUEEN. (To Gipsies.)
 hands. Fol - low, and list to your Queen's.... com - mands,

pp

We fol - low, yes, and list, and list un - to our Queen's com - mands,

pp

We fol - low, yes, and list, and list un - to our Queen's com - mands,

pp

yes, we list, we list un - to our Queen's com - mands,

yes, we list, we list un - to our Queen's com - mands,

yes, we list, we list un - to our Queen's com - mands, yes, we

yes, we list, we list un - to our Queen's com - mands, yes, we

cres.

QUEEN.

come, come, come, come.

list, we list to our Queen's commands, yes, yes, yes, fol - - low.

list, we list to our Queen's commands, yes, yes, yes, fol - - low.

sf *pp*

Detailed description: This block contains the vocal and piano accompaniment for the Queen's entrance. The vocal part is written in a soprano clef with a key signature of two sharps (D major). The lyrics are: "come, come, come, come." followed by "list, we list to our Queen's commands, yes, yes, yes, fol - - low." The piano accompaniment is in a grand staff with a key signature of two sharps. It features a rhythmic accompaniment with chords and moving lines. Dynamics include *sf* (sforzando) and *pp* (pianissimo).

(Exeunt QUEEN, holding FLORRSTEIN, all of a tremble, in one hand, and beckoning the Gipsies to follow, with the other.)

b

Detailed description: This block shows the piano accompaniment for the first section. It consists of two staves. The right hand has a melodic line with a slur and an accent (*b*) over the first two notes. The left hand has a rhythmic accompaniment with chords. There are some 'x' marks in the original score, likely indicating corrections or specific performance instructions.

(Segue.)

Detailed description: This block shows the piano accompaniment for the second section. It consists of two staves. The right hand has a melodic line with a slur and an accent (*b*) over the first two notes. The left hand has a rhythmic accompaniment with chords. There are some 'x' marks in the original score. The section ends with the word *(Segue.)*.

Moderato.

p

Detailed description: This block shows the piano accompaniment for the *Moderato* section. It consists of two staves. The right hand has a melodic line with a slur and an accent (*b*) over the first two notes. The left hand has a rhythmic accompaniment with chords. There are some 'x' marks in the original score. The section begins with a dynamic marking of *p* (piano).

v

Detailed description: This block shows the piano accompaniment for the final section. It consists of two staves. The right hand has a melodic line with a slur and an accent (*b*) over the first two notes. The left hand has a rhythmic accompaniment with chords. There are some 'x' marks in the original score. The section begins with a dynamic marking of *v* (ritardando).

As soon as they have gone off, ARLINE, who has been aroused by the noise, comes from the tent, followed by THADDEUS.

ARLINE. Where have I been wandering in my sleep?

and what curious noise awoke me from its pleasant dream? Ah, Thaddeus, would you not like to know my dream? Well, I will tell you.

I DREAMT THAT I DWELT.

musical notation for the piano introduction, featuring a treble and bass clef, a key signature of two flats, and a 3/8 time signature. The tempo marking is *dolce assai*. The music consists of a flowing eighth-note accompaniment in the bass and a melody in the treble.

musical notation for the piano introduction, continuing the previous system with the same instrumental parts.

ARLINE.

musical notation for the first line of the vocal part and piano accompaniment. The vocal line begins with the lyrics "I dreamt that I". The piano accompaniment continues with the same accompaniment pattern.

musical notation for the second line of the vocal part and piano accompaniment. The vocal line continues with the lyrics "dwelt in marble halls, with vassals and serfs at my". The piano accompaniment continues with the same accompaniment pattern.

musical notation for the third line of the vocal part and piano accompaniment. The vocal line continues with the lyrics "side, and of all who assembled within ... those". The piano accompaniment continues with the same accompaniment pattern.

walls, that I was the hope and the pride, I had

rich - es to great too count - could boast of a high an - ces - tral

name; but I al - so dreamt, which pleas'd me

pp

(Taking both his hands in hers.)

most, that you lov'd me still the same, that you lov'd me, you lov'd me

still the same, that you lov'd me, you lov'd me still the

cres.

same.

f

I dreamt that sui - tors sought my hand, that

pp

knight - s up - on bend - ed knee, and with vows no

maid - en heart could with - stand, they pledg'd their faith to

me, and I dreamt that one of that noble

host came forth my hand to claim;..... but I

pp
al - so dreamt, which charm'd me most, that you lov'd me

still the same, that you lov'd me, you lov'd me still the

same, that you lov'd me, you lov'd me still the same.

At the end of the ballad THADDEUS presses ARLINE to his heart.

ARLINE. And you do love me still?

THADDEUS. More than life itself.

ARLINE. Yet is there a mystery between our

affections and their happiness that I would fain unravel. (*Pointing to her arm.*) The mark on this arm, which I have seen you so often contemplate, is the key to that mystery. By the love you say you bear me, solve it.

THE WOUND UPON THINE ARM.

Duet.

Ad lib.
Vol. rat. o.
f *p* *cres.* *f* *p*

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics range from *f* to *p*, with a *cres.* (crescendo) section.

THADDEUS. (*Taking her hand and pointing to the mark.*)

The wound up-on thine arm whose

pp *pp dolce.*

Thaddeus's first line of music is a vocal melody in G major, starting with a half rest followed by a quarter note G, then a half note A-B, and a quarter note C. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

mark... thro' life 'twill be, in saving thee from great - er harm was

Thaddeus's second line of music continues the vocal melody with a half note G, a quarter note A, and a half note B-C. The piano accompaniment remains consistent with the first line.

ARLINE. THADDEUS.
there transfix'd by me. By thee! Ere on thy gentle head thy sixth

pp dolce.

Arline's first line of music is a vocal melody in G major, starting with a quarter note G, a quarter note A, and a half note B-C. The piano accompaniment continues with the same pattern.

sun had its radiance shed, a wild deer who had lain at bay, pursued by

Arline's second line of music continues the vocal melody with a quarter note G, a quarter note A, and a half note B-C. The piano accompaniment continues with the same pattern.

hunt-ers cross'd the way. Well! By slaying him I res - cued thee. Yes! And in his

death-thro's a - go - ny, thy gen - tle form by his ant - ler

gor'd, this humble arm to thy home restor'd. Strange

ARLINE.

feel - ings move this breast, it nev - er knew be - fore, and bid me

here im - plore that you re - veal, that you re - veal the

rest.

The first system of the score features a vocal line with a whole rest and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and consists of a series of chords and moving lines in both hands.

Larghetto Cantabile, a mezzo voce.

THADDEUS.

The se - cret of her birth to me is on - ly.... known, the

The second system shows the vocal line for Thaddeus. The piano accompaniment includes a forte (*f*) dynamic and a section marked *ad lib.* (ad libitum) with a pianissimo (*pp*) dynamic.

se - cret of a life whose worth I prize be - yond mine own, be - yond mine

The third system continues the vocal line and piano accompaniment. The piano part features a pianissimo (*pp*) dynamic and a section with a forte (*f*) dynamic.

ARLINE.

own. The se - cret of my birth to him is on - ly known, the

The fourth system shows the vocal line for Arline. The piano accompaniment continues with various dynamics and textures.

se - cret of a life whose worth perchance he will dis - own,..... dis -

The fifth system concludes the vocal line and piano accompaniment. The piano part features a section with a forte (*f*) dynamic.

a tempo.

own, the se-cret of... my birth to him is on - - ly

The se-cret of..... her birth to me is on - - ly

pp

known, the se-cret of a life whose worth perchaace he will dis-

known, the se-cret of a life whose worth I prize be-yond mine

- own, he will disown, the se-cret of..... my birth to him is

- own, beyond mine own, the se-cret of..... her birth to me is

a tempo.

col canto.

on - - ly known, the se-cret of a life whose worth porchaace he will dis

on - - ly known, the se-cret of a life whose worth I prize be - yond mine

- own, he will disown, perchance he will, he will dis-own,.....

- own, beyond mine own, I prize beyond, beyond mine own,.....

rall. *f* *p* *f* *p* *f* *p*

he will disown, perchance he will, he will dis-own,..... he....

beyond mine own, I prize beyond, beyond mine own,..... he -

f *p* *f* *p* *f* *p*

will dis-own,..... he will disown.

- yond mine own,..... beyond mine own.

pp

ARLINE.

Allegro non troppo. Speak, tell me, ease my tor-tur'd

fp *fp*

heart, speak, and that secret, e - vil or good, e - vil or

cres.

good, im - part.

deces.

THADDEUS.

I will tell thee, I will

pp

tell thee all..... tho'I lose thee, I lose thee for ev . . .

cres.

ARLINE.

er. Speak, tell me, ease my tor - tur'd

p

cres.

THADDEUS.

heart. I will tell thee all tho' I lose, tho' I lose thee for ev - er.

THE FIRST FOND LINES THAT LOVE HAS TRACED.

ARLINE. (*With great feeling.*)

What is the spell hath yet ef-fac'd the first fond lines that
 love hath trac'd, and af-ter years have but im-prest more deep in love's confiding
 breast? what is the spell hath yet ef-fac'd the first fond lines that
 love hath trac'd, and af-ter years have but im-prest more deep in love's confiding

meno mosso.

breast, more deep in.... love's con - fid - ing breast, more deep in

colla parte.

THADDEUS.

love's con - fid - ing breast! And yet few spells have e'er ef - fac'd the

pp stacc

first fond lines that love hath trac'd, and af - ter years have but im - prest more

rall. *a tempo.*

deep in love's con - fid - ing breast! and yet few spells have e'er ef - fac'd the

col canto. *a tempo.*

rall. *a tempo.*

first fond lines that love hath trac'd, and af - ter years have but im - prest more

col canto. *a tempo.*

rall.

meno mosso.

deep in love's con-fid - ing breast, more deep in love's con - fid - ing....

meno mosso.

ARLINE.

breast, more deep in.... love's con - fid - ing breast. Speak,

pp piu mosso.

THADDEUS.

ease my tor - tur'd breast. I'll tell thee

cres.

ARLINE.

all, though I lose the for ev - er. Speak, speak,

f

ff

THADDEUS.

Ah!

I will tell thee all. Ah!

Tempo mo.

ff

pp stacc.

dolce.

What is the spell hath yet ef-fae'd the first fond lines that love hath trac'd, and

What is the spell hath yet ef-fae'd the first fond lines that love hath trac'd, and

af-ter years have but imprest more deep in love's con-fid-ing breast?

af-ter years have but imprest more deep in love's con-fid-ing breast?

what is the spell hath yet ef-fae'd the first fond lines that love hath trac'd, and

what is the spell hath yet ef-fae'd the first fond lines that love hath trac'd, and

cres.

col canto.

af-ter years have but imprest more deep in love's con-fid-ing breast, more deep in

af-ter years have but imprest more deep in love's con-fid-ing breast, more deep in

meno mosso.

love's con - fid - ing breast, more deep in.... love's con - fid - ing
 love's con - fid - ing.... breast, more deep in.... love's con - fid - ing

f *piu mosso.*
 breast, more deep in love's..... con - fid - ing breast,..... more deep in
 breast, more deep in love's..... con - fid - ing breast,..... more deep in

love's con - fid - ing breast,.... con - fid - ing breast, more deep in love's....
 love's con - fid - ing breast,.... con - fid - ing breast, more deep in love's....

... con - fid - ing breast, more deep in love's con - fid - ing breast,.... con -
 con - fid - ing breast, more deep in love's con - fid - ing breast, ... con -

- fid - - ing breast, more.. deep.. in.... love's con
 - fid - - ing breast, more.. deep.. in . love's con

. fid - ing.... breast, in love's..... con - fid ing breast, in
 . fid - ing.... breast, in love's..... con - fid ing breast, in

love's con - fid - ing breast!
 love's con - fid - ing breast!

(At the end of the duet, THADDEUS throws himself, in an ecstasy, at the feet of ARLINE, and is bathing her hand with kisses, when the back curtains of the tent are withdrawn, and the QUEEN appears, pale, and trembling with passion. She advances toward ARLINE, and pointing to THADDEUS—)

QUEEN. And dare you aspire to the love of him who possesses the heart of your queen?

ARLINE. I possess his heart, and will yield the possession to no one. He is the savior of my life, and the only friend I have in all the tribe; he has sworn how much he loves me.

QUEEN. Loves you?

ARLINE. Yes: let him speak for himself, and choose between us.

QUEEN. Be it so.

(THADDEUS, who has been anxiously watching the two, here runs and embraces ARLINE. She surveys the QUEEN with an air of triumph.)

ARLINE. (To the QUEEN.) I made no idle boast. (Then to THADDEUS—) Summon our comrades hither.

(The QUEEN is standing in the centre, while THADDEUS calls the Gipsies together, who enter on all sides and surround the QUEEN, and appear to ask what is going on.)

(Trumpet sounds twice, then segue.)

HAPPY AND LIGHT OF HEART.

Recitative and Chorus.

ARLINE. *ad libitum.*

Allegro moderato.

Listen while I relate the hope of a gip-sy's fate; I am

f *pp ad lib.*

lov'd by one, by one I love all oth-er hearts a-bove, and the

pp *Allegro.*

(Taking the hand of THADDEUS.)

sole de-light to me is with him u-ni-ted to be, yes!

pp

Hap - py and light of heart are those who in each bo - som one faith re - pose, who

pp

Hap - py and light of heart are those who in each bo - som one faith re - pose, who

The first system of music consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

DEVILSHOOF. (*Aside.*)

in each bo - som one faith, one faith re - pose. (A ri - val's

in each bo - som one faith, one faith re - pose.

The second system of music consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature has two flats, and the time signature is 3/4. The piano part continues with a rhythmic accompaniment.

(*maliciously pointing to the QUEEN.*)

hate you may bet - ter tell by her rage than by her tears, and it perchance may

The third system of music consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature has two flats, and the time signature is 3/4. The piano part continues with a rhythmic accompaniment.

(*To QUEEN.*)

be as well to set them both, to set them both by the ears.) AS

The fourth system of music consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature has two flats, and the time signature is 3/4. The piano part continues with a rhythmic accompaniment.

Queen of our tribe, 'tis yours by right, the hands of those you rule to u - nite.

CHORUS. (To QUEEN, who draws back and hesitates.)

In love and truth by thee their hands u - ni - ted be.

In love and truth by thee their hands u - ni - ted be.

QUEEN. (Haughtily advancing, and taking the hands of ARLINE and THADDEUS.)

Hand to hand, heart to heart, who shall those I've u -

Meno mosso, quasi a piacere.

ni - ted part? who shall those I have ma - ted part? by the

(Joining their hands.) Allegretto.

spell of my sway, part them who may.

pp

Hap-py and light of heart are those, yes,

pp

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics 'spell of my sway, part them who may.' The second line is a vocal melody in G major with lyrics 'Hap-py and light of heart are those, yes,'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with chords. A double bar line with repeat dots is present in the middle of the system.

pp

hap-py and light of heart are those who in each oth - er faith re - pose,

hap-py and light of heart are those who in each oth - er faith re - pose,

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in G major with lyrics 'hap-py and light of heart are those who in each oth - er faith re - pose,'. The second line is a vocal melody in G major with lyrics 'hap-py and light of heart are those who in each oth - er faith re - pose,'. The piano accompaniment continues with chords in the right hand and chords in the left hand.

hap-py and light of heart are those who in each oth - er faith re - pose,

hap-py and light of heart are those who in each oth - er faith re - pose,

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody in G major with lyrics 'hap-py and light of heart are those who in each oth - er faith re - pose,'. The second line is a vocal melody in G major with lyrics 'hap-py and light of heart are those who in each oth - er faith re - pose,'. The piano accompaniment continues with chords in the right hand and chords in the left hand.

*
 hap - py and light,.... and light of heart are those
 hap - py and light,.... and light of heart are those

f
 who.... faith re - pose,.... in each oth - er faith re - pose, ah!
 who... faith re - pose,.... in each oth - er faith re - pose, ah!

pp
 hap - py and light of heart, are those who in each oth - er faith re - pose,
 hap - py and light of heart, are those who in each oth - er faith re - pose,

• This is sung on the stage without accompaniment.

p hap - py and light of heart are those who in each oth - er faith repose, who
cres.
p hap - py and light of heart are those who in each oth - er faith repose, who
cres.
p

p in each oth - er faith, one faith re - pose, hap - py and
pp
p in each oth - er faith, one faith re - pose, hap - py and
pp
p in each oth - er faith, one faith re - pose, hap - py, yes, hap - py and
f
pp

light of heart.. are those who.... in each oth - er faith.... re -
 light of heart.. are those who.... in each oth - er faith.... re -

cres. *f* *f*

- pose, hap - py and light who faith re - pose, who in each

cres. *f* *f*

- pose, hap - py and light who faith re - pose, who in each

cres. *f* *f*

oth - er faith re - pose, who faith re - pose.

oth - er faith re - pose, who faith re - pose,

f *f*

Chorus lie down, assuming picturesque attitudes. QUEEN comes forward, then segue Ballad.

BLISS FOR EVER PAST.

Larghetto cantabile.

pp dolce assai.

The first system shows the piano introduction. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment of chords. Dynamics include *pp* and *dolce assai.*

♩ QUEEN.

1. O would that I had died e'er now, For
2. But no! but no! not one poor ray Of

pp

The second system contains the vocal entry and the first two lines of the lyrics. The piano accompaniment continues with chords and some melodic fragments. Dynamics include *pp*.

then I had not felt.... The bit - ter pang, the
com - fort will be mine; No gleam of hope how -

The third system contains the vocal entry and the third and fourth lines of the lyrics. The piano accompaniment continues with chords and some melodic fragments.

crush - ing blow, Thy cru - el words have dealt! I've
ev - er faint, Will thro' my sor - row shine! That

cres.

The fourth system contains the vocal entry and the fifth and sixth lines of the lyrics. The piano accompaniment continues with chords and some melodic fragments. Dynamics include *cres.*

but one so - lace hea - ven grant It cheer me, cheer me to the
sor - row is so sharp, so great, It's pow'r so deep, so deep, so

last! 'Tis sad fond mem'ry faith - ful still, To
vast, That e'en the mem'ry will it crush Of

bliss for - ev - er past, 'Tis sad fond mem'ry faithful still, To bliss for - ev - er
bliss for - ev - er past, That e'en the mem'ry will it crush Of bliss for - ev - er

past, 'Tis sad fond mem'ry faithful still, To bliss for - ev - er past.
past, That e'en the mem'ry will it crush Of bliss for - ev - er

past.

(During this scene the stage has been growing somewhat lighter. Gipsy enters.)
 GIPSY. Morning is beginning to dawn, and crowds of people are already flocking towards the fair: the sports begin with daylight.

QUEEN. Summon the rest of the tribe, and meet me forthwith in the public square. (To DEVILS-HOOF.) Do you remain to bear my further orders. (Exit THADDEUS and ARLINE, hand in hand, followed by the other Gipsies repeating chorus.)

CHORUS.

Soprano. *f*

Tenor. *f*

Bass. *f*

Moderato. *p*

In the gip-sy's life you read the

In the gip-sy's life you read the

life that all would like to lead, in the gipsy's life you

life that all would like to lead, in the gipsy's life you

read the life that all would like to lead,

read the life that all would like to lead,

dim.

in the gip-sy's life, you read the life that all would like to

dim.

in the gip-sy's life, you read the life that all would like to

dim.

dim.

lead, in the gip-sy's life you read the life that all would

dim.

lead, in the gip-sy's life you read the life that all would

dim.

like to lead.....

like to lead.....

tr

tr

tr

tr

Segue Duet

THIS IS THY DEED.

Duet.

Allegro ma non troppo.

First system of piano accompaniment. The right hand has a treble clef and a common time signature. The left hand has a bass clef and a common time signature. The music begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes in the left hand, with a melodic line in the right hand.

QUEEN.

Second system of musical notation. It includes a vocal line for the Queen and piano accompaniment. The Queen's line is in a soprano clef with a common time signature. The lyrics are: "This is thy deed— seek not t' assuage". The piano accompaniment continues with a *p* dynamic.

DEVILSHOOF.

Third system of musical notation. It includes a vocal line for the Devilshoof and piano accompaniment. The Devilshoof's line is in a soprano clef with a common time signature. The lyrics are: "my jealous fear; a ri - val's rage— I neither". The piano accompaniment continues with a *p* dynamic.

QUEEN. (*Aside to DEVILSHOOF.*

Fourth system of musical notation. It includes a vocal line for the Queen and piano accompaniment. The Queen's line is in a soprano clef with a common time signature. The lyrics are: "fear, I neither fear nor seek to calm. Re -". The piano accompaniment continues with a *p* dynamic.

Fifth system of musical notation. It includes a vocal line for the Queen and piano accompaniment. The Queen's line is in a soprano clef with a common time signature. The lyrics are: "venge is the wounded bosom's balm. That jew el with which thou hast". The piano accompaniment continues with a *p* dynamic.

dared to deck thy fore-doom'd neck, answer me— where didst thou

DEVILSHOOF. QUEEN.
 get it! where! 'Twas en-trust-ed to my care. This ve-ry

Sva.

night, on this ve-ry spot, thy soul for once its fears for-

Sva.

-got, a drunk-en gal-liard who cross'd thy way be-came thy

Sva.

DEVILSHOOF.
 prey. Fiend-born! 'twere vain to fly the glance of her

search - - ing eye.

QUEEN.
Down on thy knees, the gem re - store, e'en in thy shame a - maz'd,

or long years of sin shall deplore the storm which thou hast

DEVILSHOOF. (*Aside.*)
rais'd. (It best might be the prize to restore, much as I seem a -

- maz'd, or here - af - ter..... I may deplore the

(Kneeling and presenting the medallion to the QUEEN.) QUEEN.

storm which I have rais'd:) Queen I o - bey. 'Tis

This system contains the vocal line for the Queen and the piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "storm which I have rais'd:) Queen I o - bey. 'Tis". The piano accompaniment is in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *pp* and *f*.

..... the wi - sest thing thymiscreant heart could do.

(Takes medallion)

This system continues the Queen's dialogue. The vocal line lyrics are: "..... the wi - sest thing thymiscreant heart could do." The piano accompaniment includes a *pp* dynamic marking and a section marked "(Takes medallion)".

DEVILSHOOF. (Aside.)

(Who from my grasp such prize could wring the do - ing it may

This system shows the beginning of Devilshoof's dialogue. The vocal line lyrics are: "(Who from my grasp such prize could wring the do - ing it may". The piano accompaniment features a *cres.* (crescendo) marking.

f QUEEN. DEVILSHOOF.

rue.) De - part, and join the rest. I will

This system continues the Queen's dialogue. The vocal line lyrics are: "rue.) De - part, and join the rest. I will". The piano accompaniment features a *f* (forte) dynamic marking.

(Aside.)

do thy high be - hest. *f* The

This system concludes the Devilshoof dialogue. The vocal line lyrics are: "(Aside.) do thy high be - hest. *f* The". The piano accompaniment features a *f* (forte) dynamic marking.

Now de - part, and join the rest,
 wrongs we forgive not, and can - not for - get, will vengeance more sharply whet, the

now de - part and join the
 wrongs we for - give not, and can - not for - get, will vengeance more sharp - ly

rest. the wrongs we forgive not, and can - not forget will vengeance more sharp - ly
 whet, the wrongs we forgive not, and can - not forget will vengeance more sharply

whet, the wrongs we forgive not, and can - not forget will vengeance more sharp - ly
 whet, the wrongs we forgive not, and can - not forget will vengeance more sharply

piu mosso. *fpz.*

whet, yes, will our vengeance sharp-ly whet, will vengeance sharp-ly

whet, yes, will our vengeance sharp-ly whet, will vengeance sharp-ly

piu mosso. *fpz.*

cres. *fpz.*

whet, yes, will our vengeance sharp-ly whet, will vengeance sharp-ly

whet, yes, will our vengeance sharp-ly whet, will vengeance sharp-ly

cres. *fpz.*

whet.....

whet, will ven - geance more sharp - ly whet, will

f *cres.* *f*

Exeunt the QUEEN and DEVILSHOOF at separate sides.

..... Be - gone!

sharp - ly whet. *segue when scene changes.*

rall.

COME WITH THE GIPSY BRIDE.

Song with Chorus.

N. B. If sung without the Chorus, the small notes in the Accompaniment should be played as a substitute for the voices.

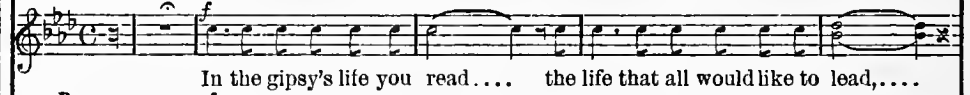
(Behind the Scenes.)

ARLINE and Sopranos.



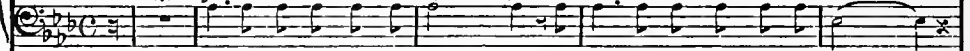
In the gipsy's life you read.... the life that all would like to lead,....

Altos and Tenors.

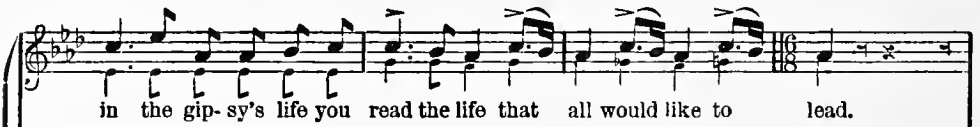


In the gipsy's life you read.... the life that all would like to lead,....

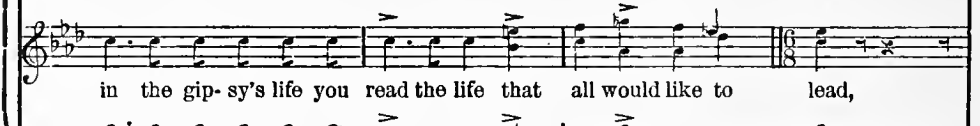
Basses.



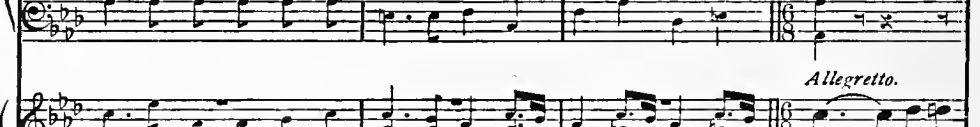
In the gipsy's life you read.... the life that all would like to lead,....



in the gip-sy's life you read the life that all would like to lead.



in the gip-sy's life you read the life that all would like to lead,



in the gip-sy's life you read the life that all would like to lead,

Allegretto.



(Enter ARLINE, in a fanciful dress, followed by a troop of Gipsies. She has a tamborine in her hand.)



* On the Stage, the first and the last eight bars of Chorus are sung without Accompaniment.

ARLINE

Come.... with the gip - sy bride,... .. and re - pair..... to the fair,

where..... the ma - zy dance..... will the hours en - trance.

f Come . with the gip - sy bride,..... and re - pair..... to the fair,

f Come.... with the gip - sy bride,..... and re - pair.... .. to the fair,

where..... the ma - zy dance..... will the hours en - trance.

where..... the ma - zy dance..... will the hours en . trance.

ARLINE

pp

Come with the gip - sy bride, where.. souls as light pre - side,.... life can give nothing be-

- yond one heart. you know to be fond, wealth with its hoards cannot buy.. the

peace content can supply,.... wealth with its hoards cannot buy the peace content can sup-

rallent. a piacere.

- ply,.... and rank in its halls can - not find.. the calm of a hap - py

colla voce.

rall. *p*

mind, and rank in its halls can-not find the calm of a hap - py mind.

a tempo.

Come... with the gip - sy bride, and re - pair..... to the fair,

where... .. the ma - zy dance..... will the hours en - trance.

f Come... with the gip - sy bride,..... and re - pair..... to the fair,

f Come... with the gip - sy bride,..... and re - pair..... to the fair,

where..... the ma - zy dance..... will the hours en - trance.

where..... the ma - zy dance..... will the hours en - trance.

ARLINE.

Love is the first thing to clasp, but if... .. he es- capes your grasp,

pp

friendship will then be at hand in the young..... rogue's place to

stand, hope will then be noth- ing loath..... to

point out the way to both, hope will then be noth- ing

loath..... to point out the way to both.....

Come... with the gip - sy bride,... .. and re - pair.... .. to the fair,

where... .. the ma - zy dance..... will the hours en - trance.

Come... with the gip - sy bride,..... and re - pair..... to the fair,
Come.... with the gip - sy bride,..... and re - pair..... to the fair,

where..... the ma - zy dance..... will the hours en - trance.
where..... the ma - zy dance..... will the hours en - trance.

a tempo
ff
 In the gipsy's life you read.... the life that all would like to lead,.....

ff
 In the gipsy's life you read.... the life that all would like to lead,.....

ff

a tempo.
ff

in the gip-sy's life you read the life that all would like to lead.

in the gip-sy's life you read the life that all would like to lead.

rall.

ff Allegretto.

(Exit ARLINE, followed by the tribe of Gipsies.)

SCENE THIRD.—A Grand Fair in the public Platz e. Presburg. On one side a large hotel over which is inscribed "The Hall of Justice." Various groups of Gentry, Soldiers, Citizens, and Peasantry cover the stage. Booths are seen in various parts, Rope Dancers, Showmen, Waxwork, a Quack Doctor, Exhibition, &c., &c., are dispersed here and there. Flags hung out of the windows, and ringing of bells, enliven the scene.

MARCH.

(When the Scene changes.)

Allegro moderato e marziale.

First system of the musical score, marked *ff*. It consists of a grand staff with treble and bass clefs. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplet markings. The key signature has two sharps (F# and C#).

Second system of the musical score, marked *ff*. It continues the rhythmic pattern from the first system, with similar triplet markings and melodic lines.

Third system of the musical score, marked *mf*. It includes trills (*tr*) in the upper voice and a steady accompaniment in the lower voice.

Fourth system of the musical score, marked *tr*, *cres.*, and *f*. The music builds in intensity, with a crescendo leading to a fortissimo section.

Fifth system of the musical score, marked *ff*. It features a powerful, driving melody with a strong accompaniment.

Sixth system of the musical score, marked **B** *Molto marcato* and *ff*. The tempo and mood change to a more solemn and powerful march.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and some beamed sixteenth notes. The left hand provides a steady accompaniment with eighth-note chords. The system concludes with a double bar line and a repeat sign.

Second system of the piano score. The right hand continues the melodic development. The left hand accompaniment remains consistent. Dynamic markings include *sf* (sforzando) in the second and fourth measures. The system ends with a double bar line and a repeat sign.

Third system of the piano score. The right hand has more complex rhythmic patterns, including some sixteenth-note runs. The left hand accompaniment is active. Dynamic markings include *sf* in the third and fifth measures. The system ends with a double bar line and a repeat sign.

Fourth system of the piano score. The right hand features a melodic line with some grace notes. The left hand accompaniment is active. Dynamic markings include *sf* in the third and fifth measures. The system ends with a double bar line and a repeat sign.

Fifth system of the piano score. The right hand has a more active, rhythmic texture with many sixteenth notes. The left hand accompaniment is active. The system ends with a double bar line and a repeat sign.

Sixth system of the piano score. The right hand has a more active, rhythmic texture with many sixteenth notes. The left hand accompaniment is active. Dynamic markings include *sf* in the second measure. The system ends with a double bar line and a repeat sign.

Seventh system of the piano score. The right hand has a more active, rhythmic texture with many sixteenth notes. The left hand accompaniment is active. The system ends with a double bar line and a repeat sign.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score, featuring a dynamic marking of *ff* (fortissimo) and a repeat sign. The right hand has a more active melodic line.

D.C. from A to B, then the following.

Fourth system of the piano score, showing a continuation of the piece with various rhythmic patterns in both hands.

Fifth system of the piano score, featuring a complex melodic line in the right hand with many sixteenth notes.

Sixth system of the piano score, concluding the piece with a final cadence. The right hand has a melodic flourish.

(Segue Fair Scene.)

LIFE ITSELF IS AT THE BEST.

The Fair Scene.

"Bohemian Girl." By M. W. BALFE.

Allegro.
f

The first system of the piano introduction, featuring a treble and bass clef with a 4/4 time signature. The music is in G major and begins with a forte dynamic. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady accompaniment.

The second system of the piano introduction, continuing the rhythmic accompaniment from the first system.

f Soprano and Contralto.
Life it - self is at the best one scene in

f Tenor.
Life it - self is at the best one scene in

The vocal introduction and the first line of the vocal melody. The vocal parts are in G major and 4/4 time. The piano accompaniment continues with the same rhythmic pattern.

mask of fol - ly drest, and there is no

mask of fol - ly drest, and there is no

The second line of the vocal melody, including the piano accompaniment. The lyrics are: "mask of fol - ly drest, and there is no".

part of its wild ca - reer but you will meet with

part of its wild ca - reer but you will meet with

The first system consists of two vocal staves and two piano staves. The vocal staves have lyrics: "part of its wild ca - reer but you will meet with". The piano accompaniment features a steady eighth-note bass line and a more active treble line with slurs and accents.

here, and there is no part of its wild ca -

here, and there is no part of its wild ca -

The second system continues the vocal and piano parts. The vocal staves have lyrics: "here, and there is no part of its wild ca -". The piano accompaniment maintains its rhythmic pattern.

- reer but you will meet with here!

- reer but you will meet with here!

The third system concludes the vocal and piano parts. The vocal staves have lyrics: "- reer but you will meet with here!". The piano accompaniment ends with a final chord.

To these symbols of life your voices swell, vive la masque, et vive la ba-ga-telle,

vive la masque, vive la masque, vive la masque, et vive la ba-ga-telle.

ff Life it - self is at the best one scene in

ff Life it - self is at the best one scene in

ff Life it - self is at the best one scene in

mask of fol - ly drest, life it - self is

mask of fol - ly drest, life it - self is

mask of fol - ly drest, life it - self is

at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly

drest, and there is no part of its wild ca -

drest, and there is no part of its wild ca -

drest, and there is no part of its wild ca -

- reer but you will meet with here, and there

- reer but you will meet with here, and there

- reer but you will meet with here, and there

is no part in its wild ca - reer but you will

is no part in its wild ca - reer but you will

is no part in its wild ca - reer but you will

The first system consists of three vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are repeated on each vocal staff.

meet with here, you'll find it

meet with here, you'll find it

meet with here, you'll find it

The second system continues with three vocal staves and two piano accompaniment staves. The lyrics are repeated on each vocal staff.

here, you'll find it here, you'll find it here!

here, you'll find it here, you'll find it here!

here, you'll find it here, you'll find it here!

The third system concludes with three vocal staves and two piano accompaniment staves. The lyrics are repeated on each vocal staff, ending with an ellipsis.

.....

.....

.....

(Quack Doctor's Horn; numbers rush towards him.)

* *Allegro assai.*

f

Allegro assai.

pp

A movement is perceived at the further end of the plats, which is followed by the entrance of a double party of men Gipsies, headed by DEVILSHOOF and THADDEUS, who force a passage down the centre of the stage, which they occupy; they then open their ranks, when another file of female Gipsies, headed by their QUEEN and ARLINE, pass between them. FLORESTEIN and citizens are seen watching them with great curiosity.

cres.

• These 11 bars are now omitted in performance.

FROM THE VALLEYS AND HILLS.

Quartet.*

"Bohemian Girl." M. W. BALFE

sotto voce

ARLINE.

From the val - - leys and hills where the sweet - - est buds grow

QUEEN.

From the val - leys and hills where the sweet - est buds grow

THAIDEUS.

From the val - leys and hills where the sweet - est buds grow

DEVILSHOOF.

Allegro assai.

and are wa - - ter'd by rills which are pur - - est that flow..

and are wa - ter'd by rills which are pur - est that flow..

and are wa - ter'd by rills which are pur - est that flow..

and are wa - ter'd by rills which are pur - est that flow..

pp

cres. come we, come we, come we, come..... we, *adagio.* yes, *f*

come we, come we, come we, come..... we, yes, *f*

cres. come we, come we, come we, come..... we, yes, *f*

come we, come we, come we, come..... we, yes, *f*

adagio.

cres.

* On the Stage this Quartet is sung without Accompaniment.

Tempo 1mo

from the val - - leys and hills where the sweet - - est buds grow

from the val - leys and hills where the sweet - est buds grow

Tempo 1mo.

and are wa - - ter'd by rills which are pur - - est that flow

and are wa - ter'd by rills which are pur - est that flow..

come we, come we, come we, come we, come we, come we

come we, come we, come we, come we, come we, come we,

come... we, come, ... come...

come... we, come, ... come...

come... we, come, ... come...

come... we, come, ... come...

Dynamic markings: *f*, *cres.*, *ff*

come... we, come, ... come...

Dynamic markings: *f*, *cres.*, *ff*

CHORUS.

In the gipsy's life you read... the

In the gipsy's life you read ... the

In the gipsy's life you read... the

Dynamic markings: *ff*

life that all would like to lead, in the
 life that all would like to lead, in the
 life that all would like to lead, in the

8va.
ff

gipsy's life you read..... the life that all would
 gipsy's life you read..... the life that all would
 gipsy's life you read..... the life that all would

like to lead.
 like to lead.
 like to lead.

dim.

During this, the body of Gipsies have been enacting characteristic Dances, when ARLINE, carrying a flower basket in her hand, glides round to the assembled company and sings.

Allegro ma non troppo..

ARLINE.

(To a lady.)

Sir knight and la - dy, list-en ! That bright eye seems to glist - en

as if his trusted tale did o'er thy sense prevail !

(To another, pointing to her heart.)

Pret - ty maid-en, pray, take care, take care,

love is ma - king ha - voc there,

(To a third pointing to ring on her finger.)

love is making ha - voc there. This token which from love you

The first system of music features a vocal line in a single staff and a piano accompaniment in two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with the lyrics "love is making ha - voc there." followed by "This token which from love you". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. There are trill ornaments above the first and second notes of the vocal line.

bor - row, the prelude is of ma - ny a sor - - row,

The second system continues the vocal line with the lyrics "bor - row, the prelude is of ma - ny a sor - - row,". The piano accompaniment continues with similar rhythmic patterns, including trill ornaments above the vocal line.

There are those have liv'd to know,

The third system features the vocal line with the lyrics "There are those have liv'd to know,". The piano accompaniment includes accents (>) on the bass notes of the left hand.

there are those have liv'd to know, the gip - sy's words are true,

The fourth system continues with the vocal line lyrics "there are those have liv'd to know, the gip - sy's words are true,". The piano accompaniment includes a *pp* (pianissimo) dynamic marking.

the gip-sy's words are true.

The fifth and final system on the page shows the vocal line with the lyrics "the gip-sy's words are true." The piano accompaniment concludes with a final cadence in the right hand.

CHORUS. (As the dance of the Gipsies continues.)

ff

Life it - self is at the best one scene in

Life it - self is at the best one scene in

Life it - self is at the best one scene in

mask of fol - ly drest, life it - self is

mask of fol - ly drest, life it - self is

mask of fol - ly drest, life it - self is

at the best one scene in a mask of fol - ly

at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly

drest, and there is no part of its wild ca -
 drest, and there is no part of its wild ca -
 drest, and there is no part of its wild ca -

- reer but you will meet with here, and there
 - reer but you will meet with here, and there
 - reer but you will meet with here, and there

is no part in its wild ca - reer but you will
 is no part in its wild ca - reer but you will
 is no part in its wild ca - reer but you will

meet with here, you'll find it

meet with here, you'll find it

meet with here, you'll find it

The first system consists of three vocal staves and two piano staves. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

here, you'll find it here, you'll find it here!

here, you'll find it here, you'll find it here!

here, you'll find it here, you'll find it here!

The second system continues the vocal and piano parts. The vocal lines end with a long note followed by an ellipsis. The piano accompaniment continues with the same rhythmic pattern.

The third system shows the piano accompaniment continuing. It includes a section with dotted lines in the vocal staves, indicating a continuation of the vocal line from the previous system. The piano part features a dense texture of chords and rhythmic patterns.

(At the end of the dance and chorus, COUNT ARNHEIM and some Officers of State enter; his hair has become grey, his step is slow, and his appearance is that of sorrow. He is accosted by FLORESTEIN.)

FLO. My dear uncle, it delights me to see you amongst us, and here is a little gipsy girl that would delight you still more, (*aside*), if you had my blood in your veins: she's positively a charming creature.

COUNT. I have lost the taste of joy, and the sight of youth and beauty recalls to my memory that treasure of both, my loved and lost ARLINE.

(He gazes attentively at ARLINE, sighs heavily, then exits with his retinue into the Hall of Justice.)

FLO. (*To a party of his friends*.) It's no use restraining me—I'm positively smitten. (*Breaks from them and goes up to ARLINE*.) Fair creature, your manner has enchanted me, and I would fain take a lesson from you.

ARLINE. Of politeness, sir? By all means. To begin, then: whenever you address a lady, take your hat off.

FLO. Very smart (*with a titter*), 'pon my word, very smart. Your naïveté only increases the feelings of admiration and devotion which a too susceptible heart—

ARLINE. (*Bursting out laughing*.) Ha! ha! ha!

FLO. Your indifference will drive me to despair.

ARLINE. Will it really!

FLO. Do not mock me, but pity my too susceptible nature, and let me print one kiss upon—

(Here ARLINE gives him a violent slap on the face, the QUEEN, who has gone up the stage with THADDEUS, now brings him on one side and points out the situation of ARLINE and FLORESTEIN—he is about to rush upon FLORESTEIN just as ARLINE has slapped his face—on receiving it, he turns round and finds himself between the two, and both are laughing in his face.)

QUEEN. (*Eyeing FLORESTEIN*.) It is the very person from whom they stole the trinkets. (*Taking the medallion from her bosom*.) This too is his, and now my project thrives (*FLORESTEIN turns up the stage to join his party, and the QUEEN crosses to ARLINE*.) You have acted well your part, and thus your Queen rewards you. (*Places the medallion around her neck*) Forget not the hand that gave it.

ARLINE. (*Kneeling, and kissing the QUEEN's hand*.) Let this bespeak my gratitude.

QUEEN. And now let our tribe depart.

GIPSY MARCH.

(The Gipsies are all about to march off, THADDEUS and ARLINE bringing up in the rear of the body; when FLORESTEIN, who, with his friends, has been watching their departure, perceives his medallion on the neck of ARLINE—he breaks through the crowd, and stops her—she and THADDEUS come forward.)

FLORESTEIN. Though you treated me so lightly some moments past, you will not do so now. That medallion is mine, my friends here recognize it.

ALL. We do, we do. (Here DEVILSHOOF is seen to steal off.)

FLOR. And I accuse you of having stolen it.
ARLINE. Stolen! It was this instant given me by our Queen, and she is here to verify my words. (ARLINE runs about looking everywhere for the QUEEN.)

FLOR. That's an everyday sort of subterfuge. (To the crowd.) Worthy people and friends, that medallion on her neck belongs to me, and I accuse her or her accomplices of having robbed me.

SHAME! SHAME! LET US KNOW THE RIGHT.

Chorus.

Sopranos and Contraltos. *ff* (CHORUS of populace surrounding ARLINE.)

Shame! shame!

Tenors. *ff*

Shame! shame!

Basses. *ff*

Allegro vivace.

f *ff*

let us know the right, and shame on the guilty one a - light!

let us know the right, and shame on the guilty one a - light!

f pp

p THAD. (*Rushing before ARLINE to shield her.*)

He who a hand on her would lay, through my

pp

heart must force his way.

Tear them a - sunder, but still pro -

Tear them a - sunder, but still pro -

cres.

To

- tect un - til they can prove what they sus - pect!

- tect un - til they can prove what they sus - pect!

(FLORESTEIN, who has, during this movement, entered the "Hall of Justice," is now seen returning, followed by a strong guard, who file off on each side of the steps.)

cres.

all who their be - lief have lent, Heav'n can at-

8va

cres.

FLOR. (To CAPTAIN OF GUARD,

- test I'm in - no - cent. There stands the culprit,

8va

f

p

pointing to ARLINE.)

on you I call; con-duct her a-way to the hall!

p

CAPTAIN.

CHORUS. *unis.*

To the hall!

To the hall!

(ARLINE looks at him with great contempt; the Gipsies, perceiving her danger, range themselves around her. THADDEUS breaks from those who are holding him, and rushes up to her. FLORESTEIN has got behind the CAPTAIN OF THE GUARD, who gives orders for his soldiers to seize ARLINE, upon which the Gipsies draw their daggers, a conflict ensues, in which the Guard maintains possession of ARLINE, a body of the Populace re-seize THADDEUS, and the Gipsies are routed.)

THADDEUS.

Free me, or else the law up -

FLORESTEIN.

They who would brave the law a -

CAPTAIN.

They who would brave the law a -

Sopranos and Contraltos. (People.)

They who would brave the law a -

Tenors. (Gipsies.)

Why should we fear the law or

Basses. (Guards.)

They who would brave the law a -

ARLINE.

I'm in - no - cent'

THADDEUS.

- on your head you draw!

FLORESTEIN.

- gainst them - selves but draw! to the hall! to the hall. to the

CAPTAIN.

- gainst them - selves but draw! to the hall, to the hall, to the

- gainst them - selves but draw! to the hall, to the hall, to the

all the arms you draw! to the hall, to the hall, to the

- gainst them - selves but draw! to the hall, to the hall, to the

8va

poco piu mosso.

FLORESTEIN.

hall, to the hall!..... yes a - way, a - way,.....

CAPTAIN.

hall, to the hall!..... yes, a - way, a - way,.....

hall, to the hall!..... yes, a - way, a - way,.....

hall, to the hall!..... yes, a - way, a - way,.....

to the hall, a - - way, a - -

to the hall, a - - way, a - -

to the hall, a - way, a - -

to the hall, a - - way, a - -

The first system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The middle two staves are piano accompaniment, and the bottom staff is a grand staff (treble and bass clef) for piano accompaniment. The lyrics are: "to the hall, a - - way, a - -".

- way, to the hall, a - - way, a - -

- way, to the hall, a - - way, a - -

- way, to the hall, a - - way. a - -

- way, to the hall, a - - way, a - -

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "- way, to the hall, a - - way, a - -".

SCENE IV.—Interior of COUNT ARNHEIM's apartment in the Hall of Justice—a view of the last Scene visible through one of the windows at the back. A full-length portrait of ARLINE, as she was in the First Act, hangs on the wall—state chairs, &c.—an elevation or dais on the side.

THE HEART BOW'D DOWN.

Recitative and Air.

Larghetto cantabile.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a common time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in a bass clef with a common time signature, featuring a steady eighth-note accompaniment in the left hand and a more active right hand with eighth and sixteenth notes. The dynamic marking *pp* is present.

dolce.

The second system of musical notation continues the vocal line and piano accompaniment. The vocal line features a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and a more active right hand with eighth and sixteenth notes. The dynamic marking *dolce.* is present.

The third system of musical notation continues the vocal line and piano accompaniment. The vocal line features a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and a more active right hand with eighth and sixteenth notes. The dynamic marking *dolce.* is present.

The fourth system of musical notation continues the vocal line and piano accompaniment. The vocal line features a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and a more active right hand with eighth and sixteenth notes. The dynamic marking *rall.* is present.

The fifth system of musical notation continues the vocal line and piano accompaniment. The vocal line features a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and a more active right hand with eighth and sixteenth notes. The dynamic marking *rall.* is present.

The sixth system of musical notation continues the vocal line and piano accompaniment. The vocal line features a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and a more active right hand with eighth and sixteenth notes. The dynamic marking *rall.* is present.

The seventh system of musical notation continues the vocal line and piano accompaniment. The vocal line features a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and a more active right hand with eighth and sixteenth notes. The dynamic marking *rall.* is present.

rall.

Cadenza a piacere.

tr
cres. f

(COUNT ARNHEIM enters, thoughtful and dejected, he contemplates ARLINE'S portrait, and wipes a tear from his eye.)

COUNT.

What'er the scenes the present hour calls forth before . . . the sight, they lose their

splen-dor when com-par'd with scenes of past . . . de-light!

1. The heart bow'd down by weight of woe, to weak-est hopes will
 2. The mind will, in its worst despair, still pon-der o'er the

cling, to thought and im-pulse while they flow, that
 past, on mo-ments of de-light that were too

can no com-fort bring, that can, that can no com-fort
 beau-ti-ful..... to last, that were too beau-ti-ful, too beau-ti-ful to

rall.
stringendo.
colla parte.

bring; with those ex-cit-ing scenes will blend, o'er
 last; to long de-part-ed years ex-tend its

pp

con espressione di dolore.

pleas - ure's path - way thrown; but mem - 'ry is the
vi - sions with.... them flown; for mem - 'ry is the

on - ly friend that grief can call its own, that
on - ly friend that grief can call its own, that

grief can call its own,.... that grief can call its
grief can call its own,.... that grief can call its

stringendo.

OWN.
OWN.

(At the end of the song, a confused noise is heard outside, when the CAPTAIN OF GUARD enters.)

CAPTAIN. A robbery has been committed, and the accused is now in the hall awaiting the pleasure of your lordship, as chief magistrate of the city, for examination.

COUNT. Bring the parties before me.

(The CAPTAIN arranges the magisterial chair, bows and retires.)

Any thing to arouse me from those distracting thoughts, though the sole happiness I now enjoy is in the recollection of my long-lost child.

(Seats himself, when the doors are violently opened, and a mob of Citizens, Guards, and Gentry, enter. FLORESTEIN is in the midst of them, who instantly rushes up to the COUNT.)

FLORESTEIN. It is your lordship's nephew,—I, who have been robbed!

COUNT. Some folly of yours is for ever compromising my name and that of your family.

FLO. But I am in this instance the victim—I have been robbed, and there stands the culprit.

(Pointing to ARLINE, standing in the centre, pale and with dishevelled hair, but still haughty in her demeanor.)

COUNT. (Aside.) 'Tis she I saw but now in the public square. That girl, so young, so beautiful, commit a robbery? Impossible!

FLO. She stole this medallion belonging to me—we found it upon her.

COUNT. (Addressing ARLINE.) Can this be true?

ARLINE. Looking contemptuously at FLORESTEIN and turning with dignity to the COUNT.) Heaven knows I am innocent, and if your lordship knew my heart, you would not deem me guilty.

COUNT. Her words sink deep into my breast. Childless myself, I fain would spare the child of another. (To FLORESTEIN.) What proofs have you of this?

FLO. (Pointing to his friends.) My witnesses are here, who all can swear they saw it on her neck.

ALL. We can.

COUNT. Still does my mind misgive me. (To ARLINE, in a kind tone.) My wish is to establish your innocence—explain this matter to me, and without fear.

ARLINE. The medallion was given to me by the Queen of the tribe to which I belong—How it came into her possession, I know not. But a light breaks in upon me—I see it all—I chanced to incur her displeasure, and to revenge herself upon me, she has laid for me this shameful snare, into which I have innocently fallen, and of which I have become the victim.

(Hiding her face in her hands, and weeping.)

COUNT. (With a struggle) I believe your tale, and from my heart I pity the inexperience which has led to the ruin of one who seems above the grade of those she herds with—but in the fulfilment of duty, I must compromise the feelings of nature, and I am forced to deliver you into the bands of Justice.

ARLINE. (To the COUNT.) To you my earthly, to Him my heavenly judge, I re-assert my innocence. I may be accused, but will not be degraded, and from the infamy with which I am unjustly threatened, thus I free myself.

(She draws a dagger from beneath her scarf, and is about to stab herself, when COUNT ARNHEIM rushes forward, seizes her arm, and wrests the dagger from her.)

HOLD! HOLD!

Finale to Act II.

ad. lib.

COUNT.

Hold, hold! we cannot give the

life we take, nor re - u - nite the heart we break, nor re - u - nite the

a tempo. (Taking the hand of ARLINE,

heart we break! What visions

marcato.

and suddenly seeing the wound on her arm.)

what visions round me rise, and cloud with the mists of the

past mine eyes! that mark! those fea- tures! and thy youth,

cres. *f*

(Dragging ARLINE forward and in great agitation.)

my ve - ry life hangs on thy truth; how came that ma. k ? how came that

f *f*

mark?

fp *p*

(ARLINE tries to recollect the words of THADDEUS.)

ARLINE.

Ere on my.

head my sixth sun had its radiance shed, a wild deer who had

lain at bay, pursued by hunters, cross'd my way, a wild deer

(Almost forgetting.)

cross'd my way, my tender form by his antler gored, an humble

(Recollects again and smiles.)

youth to my home, to my home re-stor'd. The

tale he but this day confess'd, and is near at

hand to re-late the rest, to re-late the rest.

(Here a tumult is heard, and THADDEUS, having escaped from those who confined him, breaks into the room, and rushes into the arms of ARLINE. The COUNT, on seeing him, reels back. A general excitement prevails.)

COUNT.
With the force of

ARLINE. (Approaching the COUNT and pointing to THADDEUS, who starts on on beholding him.)

fear and hope my feelings have to cope! 'Tis he... the dan-ger

brav'd, 'tis he my life who saved, my life who saved.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are written below the notes. The piano accompaniment includes a grand staff with treble and bass clefs, featuring various rhythmic patterns and dynamics such as *ff*.

COUNT. (*Clasping ARLINE in his arms.*)

Mine own, my long lost child! oh, seek not

The second system continues the musical score. The vocal line has a treble clef and the lyrics are written below. The piano accompaniment is on a grand staff, showing a more active and rhythmic accompaniment with various chords and melodic lines.

to con - trol this frantic joy, this

The third system of the score shows the vocal line and piano accompaniment. The piano part features a prominent, flowing melodic line in the right hand, while the left hand provides harmonic support with chords and moving bass lines.

wild de - li - rium of my soul, bound in a father's

The fourth system continues the musical score. The vocal line and piano accompaniment are shown. The piano part maintains its rhythmic and melodic complexity, supporting the vocal melody.

arms, and pil - low'd on his breast; bid

The fifth and final system on this page shows the vocal line and piano accompaniment. The piano part concludes with a series of chords and a final melodic flourish.

all those wild a - larms that as - sail'd thy feel - ings

rest! mine own, my long lost child! oh, seek not

to con - trol the frantic joy, this

wild de - li - rium of my soul, this wild delirium of my

soul, this wild del i - rium of my soul, of my soul. Speak, ARLINE.

(COUNT clasps ARLINE to his heart—kisses her hood, hands, hair, and shedding tears of joy. ARLINE bewildered, starts from the COUNT and runs to THADDEUS.)

speak, this shaken frame,.... this doubt, this tor - ture, see..... my

marcato.

hopes, my ve-ry life,..... my fame de - pend on thee!

THADDEUS. (*Pointing to COUNT ARNHEIM with deep emotion. Aside.*)

Dear as thou long hast been, dear as thou long wilt be,

Meno mosso.
pp

mourn'd as this passing scene will be thro' life to me, tho' this

heart, and none o - ther like mine can a - dore thee, yet thou art not de-

stringendo. (*Aloud.*)

stringendo. *ff*

- ceiv'd— 'tis thy fa - ther, 'tis thy fa - ther, 'tis thy fa - ther, be -

ARLINE. (*Staggers, and then rushes into COUNT'S arms.*)
Andante mosso.

Oh Heav'n! Prais-ed be.... the will of Hea - ven, whose
 THADDEUS (*Hides his face in his hands, much moved.*)

fore..... thee! Though from... this bosom riv - en, That
 FLORESTEIN.

Oh, Heav'n! Prais-ed be..... the will of Hea - ven, whose
 COUNT.

Oh, Heav'n! Prais-ed be the will of Hea - ven,
 DEVILSHOOF. (*Suddenly emerging from the crowd, and dragging THADDEUS away.*)

All's o'er! Bet-ter to go now ere driv - en,
 Sopranos and Contraltos.

Oh, Heav'n!
 Tenors.

Oh, Heav'n . Prais - ed,
 Basses.

Oh, Heav'n! Prais-ed be the will of Hea - ven,

Andante mosso.

light o'er me smil - ed, and whose boun - ty has giv - en a
 THADDEUS.
 heart is be - guil - ed, The be - reave - ment hath giv - en the
 whose pure light up - on me smil - ed, and whose bounty thus hath giv - en
 than for ev - er be re - vil - ed, for hea'vn's bounty thus hath giv - en
 prais - ed be the
 whose pure light up - on them smil - ed, and whose bounty thus hath giv - en

fa - ther his child, prais - ed be the will of Hea - ven, whose
 fa - ther his child, ... Though from this bosom riv - en, that
 to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,
 to a fa - ther foud his child! yes, bet - ter to go now ere driv - en,
 Prais - ed be Heav'n,
 will of Hea - ven, prais - ed be
 to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,

light o'er me smil-ed, and whose boun - ty has giv - en a
 heart is be - guil-ed, the be - reave - ment hath giv - en the
 prais-ed be the will of Hea-ven, and whose boun - ty thus hath giv - en
 than for ev - er be re - vil - ed, for Heav'n's boun-ty thus hath giv - en
 prais'd be Heav'n, prais-ed be Heav'n,
 Heav'n, Heav'n thus hath giv - en
 prais-ed be the will of Hea-ven, and whose boun - ty thus hath giv - en

father, a father his child,..... a fa - ther his
 father, the father his child,..... the fa - ther his
 to a fa-ther fond his child! yes, prais - ed be the will of Hea-ven,
 to a fa-ther fond his child! yes, bet - ter to go now ere driv - en
 prais'd be Hea-ven, prais - ed, prais - ed be the will of Hea - ven,
 to a fa-ther fond his child! yes, prais - ed be the will of Hea-ven,
cris - *cen -* *do.*

child,..... a fa - ther his child!

child,..... a fa - ther his child!

who hath giv - en to a fa - ther fond his child!

than for ev - er, than for ev - er be re - vil'd ! better be off at

who hath giv - en to a fa - ther fond his child!

who hath giv - en to a fa - ther fond his child!

THADDEUS & FLORESTEIN.

prais - ed be Heav'n, prais - ed be Heav'n,

prais - ed be Heav'n, prais - ed be Heav'n,

prais - ed be Heav'n, prais - ed be Heav'n,

once than remain to be re - vil'd, re - vil'd,

prais - ed be Heav'n, prais - ed be Heav'n,

prais - ed be Heav'n, prais - ed be Heav'n,

who hath giv - en to a fa - . . .
 who hath giv - en to a fa - ther, . . .
 who hath giv - en to a fa - ther fond his
 bet - ter go at once than here re - main, than
 who hath giv - en to a fa - ther fond his
 who hath giv - en to a fa - ther fond his

8va

Piu mosso. *Stringendo.*

ther fond his child! prais - . . .
 to a fa - ther fond his child! prais - . . .
 child, prais - ed be Hea - . . ven! prais - ed be
 here re - main to be re - vil'd! bet - ter to
 child, a fa - ther fond his child! prais - ed be
 child, a fa - ther fond his child! prais - ed be

8va
Piu mosso. *Stringendo sempre.*

ed be
 ed be
 Heav'n, prais - ed be Heav'n, be
 go at once, to go at
 Heav'n prais - ed be Heav'n, be
 Heav'n prais - ed be Heav'n, be

Sua

Heav'n, prais - ed
 Heav'n, prais - ed
 Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,
 once, bet - ter to go at once than be
 Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,
 Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,

Sua

ARLINE.

be Heav'n, prais - ed be Heav'n, ah,..... yes!

THADDEUS.

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

FLORESTEIN.

be Heav'n, prais - ed be Heav'n, ah,..... yes!

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

re . . vil'd, come, come, come, come, come, come, come, come!

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

Sua

decres.

p

cres.

f

ff

END OF ACT II

ACT III.

A splendid Saloon, in the Castle of COUNT ARNHEIM, a large window-door at the back opening on the Park. On the side, the door of a small Cabinet, doors at the back leading into spacious Galleries.

INTRODUCTION.

The musical score is written for piano and violin. It begins with a piano (p) dynamic and a forte (ff) dynamic. The tempo is marked *Andantino* and *dolce*. The score includes various dynamics such as *f*, *ff*, *p*, *rall.*, *a tempo*, and *accel.*. The piece concludes with a *Cadenza a piacere*.

Adagio.

Enter ARLINE, elegantly dressed for a Ball.

ARLINE. The past appears to me but a dream from which I have at length aroused me. Yet my heart recalls enough to convince me it was all reality. When I think of the wandering life I led, my memory will revert to him who in every trial preserved its honor, who twice restored me to a father's arms, and at length to a father's home.

COUNT ARNHEIM *enters with FLORESTEIN*—ARLINE *runs into his arms.*

COUNT. Every moment you leave me is a moment of unhappiness. I am jealous of whatever divides us, short as may be the interval. On a night of so much joy, when so many friends are to assemble and participate in your father's delight, let me intercede for one you have too much cause to be angry with.

ARLINE. (*Averting her head.*) The very sight of him disturbs me. (*To the COUNT.*) The wishes of my dear father I would cheerfully comply with, but the repugnance I cannot overcome.

FLORESTEIN. (*Falling on his knee.*) Fair cousin, let me plead my own cause, and express the—aw—sorrow I really feel at having for an instant believed it possible—in fact, I never in reality—

(*Enter a Servant.*)

What the devil do you want at such a critical part of one's conversation?

[*Servant crosses to the COUNT.*

SERVANT. The castle is filling with guests who inquire for your lordship. [*Exit.*]

COUNT. (*To ARLINE.*) Let us hasten to meet them and afford me the joy of making you known to all.

ARLINE. Allow me but time to fortify myself for a ceremony I am a stranger to, and I will follow you.

FLORESTEIN. That is but reasonable, uncle—I will live in hopes of my cousin's forgiveness, which can alone restore me—peace—of mind. (*Aside.*) I shall positively expire if I don't lead off the first quadrille with her.

[*Exeunt COUNT and FLORESTEIN.*

ARLINE. I am once more left to my thoughts, and all the deep regrets that accompany them. Nothing can drive the recollection of THADDEUS from my mind, and the lonely life I led, was to me far happier than the constrained one now I pass; and the graceful dress of the gipsy girl becomes me more than all this gaudy apparel of nobles. (*Going round the room to see if any one is watching.*) Now no eye beholds me, I may at least indulge in a remembrance of the past.

(*melodramatic music.*)

(*Goes to the Cabinet and brings out her gipsies dress.*) The sight of this recalls the memory of happy days, and of him who made them happy.

[*As she is contemplating the dress, the window at the back suddenly opens, and DEVILSHOOF springs into the apartment.*]

ARLINE. (*Screaming.*) Ah! what seek you here with me?

DEVILSHOOF. Hush! fear not; but be silent. I come to ask you to rejoin our tribe—we have never ceased to feel the loss of one liked more than all the rest.

ARLINE. Impossible! Leave me, I pray, and let me forget we have ever been acquainted.

DEVILSHOOF. I have brought with me one who has undoubtedly, greater powers of persuasion than I can pretend to.

[*Here THADDEUS appears at the window; enters the room, and ARLINE, unable to restrain her feelings, rushes into his arms.*]

THADDEUS. In the midst of so much luxury, so much wealth and grandeur, I thought you had forgotten me.

ARLINE. Forgotten you! (*Pointing to the gipsy's dress.*) Had I nothing else to remind me of you, this would always speak to me of you. Forgotten you?

THADDEUS. The scenes in which you now move, may drive from your memory every trace of the past, and I only come to ask—to hope—that you will sometimes think upon me.

[*DEVILSHOOF goes up to the window, on the lookout*

MELODRAMATIC MUSIC.

Played when Arline takes out her Gipsy Dress.

Allegro moderato.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (*f*) dynamic and ends with a fortissimo (*sf*) dynamic. The lower staff is in bass clef with the same key signature and time signature, featuring eighth-note patterns and triplets.

The second system continues the two-staff arrangement. The upper staff has a piano (*pp*) dynamic. The lower staff continues with eighth-note patterns and triplets.

ARLINE.—The sight of this recalls the memory of happy days, &c,

The third system features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line includes triplets and is marked with a cross symbol. The piano accompaniment consists of chords and eighth-note patterns.

The fourth system shows piano accompaniment in both staves. The lower staff features a crescendo (*cres.*) and dense chordal textures.

The fifth system features piano accompaniment in both staves. The upper staff begins with a *dim.* (diminuendo) dynamic and ends with a *pp* (pianissimo) dynamic. The lower staff has sparse accompaniment. The system concludes with the instruction *(Enter DEVILSHOOF.)*

Air.—THEN YOU'LL REMEMBER ME.

Andante cantabile. dolce.

The first system of the piano introduction features a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The music is marked *Andante cantabile. dolce.* and begins with a piano (*p*) dynamic. The right hand plays a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes.

cres.

The second system continues the piano introduction, marked *cres.* (crescendo). The music builds in intensity, with the right hand playing more complex figures and the left hand maintaining its accompaniment. The system concludes with a *rall.* (rallentando) marking.

THADDEUS.

pp

When o - ther lips and o - ther hearts their tales of love shall

p tempo.

pp

The vocal entry for Thaddeus begins with a piano (*pp*) dynamic. The lyrics are: "When o - ther lips and o - ther hearts their tales of love shall". The piano accompaniment is marked *p tempo.* and *pp*. The right hand plays a rhythmic accompaniment of eighth notes, while the left hand continues with a similar accompaniment.

tell in language whose ex - cess im - parts the pow'r they feel so

The vocal line continues with the lyrics: "tell in language whose ex - cess im - parts the pow'r they feel so". The piano accompaniment remains consistent with the previous system.

well: there may per - haps in such a . . . scene some

The vocal line concludes with the lyrics: "well: there may per - haps in such a . . . scene some". The piano accompaniment continues with the same rhythmic pattern.

re - col - lec - tion be of days that have as

hap - py been, and you'll re - mem - ber me,..... and you'll re

- mem-ber, you'll re - mem - ber me!

When coldness or de-

- ceit shall slight the beau-ty now they prize, and deem it but a

fa - ded light which burns within your eyes; when

hol - low hearts shall wear a mask, 'twill break your own.... to

see: In such a moment I but ask that you'll re - mem - ber

me,..... that you'll re - mem - ber, you'll re - mem ber me.

cres.

(At the end of the song, ARLINE goes up to THADDEUS, and with great emphasis, says:)

ARLINE. Whatever may be our future lot, nothing should persuade you that I can ever cease to think of, ever cease to love you.

THADDEUS (Overjoyed.) My heart is overpowered

with happiness:—yet, alas! 'tis but of short duration, for I must leave you now forever.

ARLINE. Oh, no, no! say not so! I cannot live without you.

THADDEUS. And will you then forsake your home, your kindred, all! and follow me?

Trio.—THROUGH THE WORLD WILT THOU FLY.

THADDEUS (to ARLINE.)

Legato.

Through the world wilt thou fly, ... love, from the

world with me, ... wilt thou for-tune's frowns de-fy,

ARLINE (to THADDEUS.)

love, as I will for thee! Through the world I would

fly ... love, from the world with thee, ... could I
From the world wilt thou fly, from the world with me,

hush a father's sigh, love, that would heave for me,

wilt fly from the world with me, wilt fly, fly, love, with

DEVILSHOOF. (*Coming forward. To 'THADDEUS.*)

Come, come,

through the world I would fly, from the world with thee,

me f Come, my love, come, fly with me,

f all the world hi-ther fly,.... now, come a-way with me,....

p *cres*

ah yes, for

come, wilt thou for-tune's frowns de-fly,.... love, as I will, as I will, love, for

..... ne-ver let a lo-ver's sigh... ru-in bring on thee, ru in bring on

thee; could I
 thee? come a -
 thee! come a - way, come a - way, come a - way, come a - way, come a -

pp *f* *p*
cres.

hush, could I hush a la - ther's sigh
 - way, come a - way, come fly, love, with me, DEVILSHOOF. (*going towards the window.*)
 - way, come, come, come, a - way, come a - way, come a - way, come a - way, come a -

f *cres.*

that would heave, that would heave, that would heave for me,
 come a - way, come a - way, come fly, love, with me,
 - way, come a - way, come a - way, come a - way, come, come, come a - way,

p *pp*

** f* ah,..... yes,..... that would heave, my love,.....
smorzando. pp
 come, come..... fly, fly, love, fly, love,.....
f smorzando. pp
 come, come, come, come, come a - way,.....
Adagio.

..... for me!
 with me!
 a - way! A moment
DEVILSHOOF. (Still looking out.)

more and your doom is cast! The hopes that were brightest, the
ARLINE. (Aside.)

dreams of the past, in the fulness of promise re - cede, and

• These ten bars are sung on the stage without accompaniment.

ARLINE. (Pointing to cabinet.)

ren - der the pros - pect dark in - deed.

En - ter

Escape is hopeless!

here, where de - tec - tion we need not fear, where de -

- tec - - tion we need not fear.....

ff Through the world I would fly,.... love, from the world with thee.....

ff Through the world wilt thou fly,.... love, from the world with me,

f All the world hither fly,.... now, come a - way with me,

.... could I hush a father's sigh that would heave for me, that would
 wilt thou for-tune's frowns de-fy, ... as I will for thee, as I
 ne-ver let a lo-ver's sigh... ru-in bring on thee, ru-in

heave for me, for me, for
 will for thee, for thee, for
 bring on thee, on thee, on

me, yes, ... for ... me!
 thee, yes, ... for ... thee?
 thee, come, ... a way!

THADDEUS has barely time to take refuge in the cabinet, and DEVILSHOOF to escape by the window, when the great doors are thrown open, and a brilliant assemblage enters, led by COUNT ARNHEIM, FLORESTEIN, &c., COUNT takes ARLINE'S hand

and presents her to the company.
 COUNT. Welcome, welcome all—share with me all the joy I feel while I present my loved and long lost daughter.

FINALE.

Allegretto.

f

p

pp cres.

cres.

CHORUS.

Soprano and Contralto.

Welcome the pres - ent oh ponder not on the days de - part - ed now,

Tenor.

Welcome the pres - ent oh ponder not on the days de - part - ed now,

Bass.

pp dolce.

welcome the present, oh ponder not on the days de - part-ed now,

welcome the present, oh ponder not on the days de - parted now,

welcome the present, oh ponder not on the days de - parted now,

pp

let the cares that were theirs be for - got, and 'ras'd from pleasure's, from pleasure's brow;

let the cares that were theirs be for - got, and 'ras'd from pleasure's, from pleasure's brow;

let the cares that were theirs be for - got, and 'ras'd from pleasure's, from pleasure's brow;

cres.

never mind Time nor what he has done, if he the present will smile up - on.

p

never mind Time nor what he has done, if he the present will smile up - on.

p

never mind Time nor what he has done, if he the present will smile up - on.

pp

FLORESTEIN. (*Seeing the gipsy dress on a chair and taking it up.*)

This garment is not fit to grace, at such a

mo-ment, such a place; and 'twere

(*Pointing to the cabinet.*)

best to hide the prize in this re-cess from his lord-ship's

ARLINE. (*Whose attention has been riveted on the cabinet and seeing FLORESTEIN go near it.*)

eyes. That room and its treasure be-long to me, and from

all in-tru-ders.. must sa-cred be.

rall. *a tempo.* *p*

Welcome the pres - ent, oh ponder not on the days de - part - ed now,
 Welcome the pres - ent, oh ponder not on the days de - part - ed now,
 Welcome the pres - ent, oh ponder not on the days de - part - ed now,

welcome the present, oh ponder not on the days de - part - ed now.
 welcome the present, oh ponder not on the days de - part - ed now.
 welcome the present, oh ponder not on the days de - part - ed now.

(A confused murmur is heard at the back of the stage.)
 What sound breaks in upon the ear, checking young joy's career?
 What sound breaks in upon the ear, checking young joy's career?
 What sound breaks in upon the ear, checking young joy's career?

cres.

QUEEN. (*closely veiled, enters the apartment and goes up to COUNT ARNHEIM.*)

Heed the warning voice, wail, and not re-joice, the foe to thy

pp

This block contains the first line of music. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are "Heed the warning voice, wail, and not re-joice, the foe to thy". The piano accompaniment is in a bass clef, starting with a piano (*pp*) dynamic. The music consists of a series of chords and moving lines in both hands.

(*She lets her veil fall, and discovers the* QUEEN
COUNT. OF THE GIPSIES.)

rest is one thou lov'st best. Who, and what art thou? let me know,
RECIT.

This block contains the second line of music. The vocal line is in a treble clef with a key signature of one flat and a common time signature. The lyrics are "rest is one thou lov'st best. Who, and what art thou? let me know, RECIT.". The piano accompaniment continues with chords and moving lines.

QUEEN.
whom dost thou deem my foe? Think not my warning wild, 'tis thy refund

a tempo.

This block contains the third line of music. The vocal line is in a treble clef with a key signature of one flat and a common time signature. The lyrics are "QUEEN. whom dost thou deem my foe? Think not my warning wild, 'tis thy refund". The piano accompaniment includes a section marked *a tempo.*

child! she loves a youth of the tribe I sway, and braves the world's re-proof:

This block contains the fourth line of music. The vocal line is in a treble clef with a key signature of one flat and a common time signature. The lyrics are "child! she loves a youth of the tribe I sway, and braves the world's re-proof:". The piano accompaniment continues with chords and moving lines.

list to the words I say, he is now conceal'd beneath thy roof!

This block contains the fifth line of music. The vocal line is in a treble clef with a key signature of one flat and a common time signature. The lyrics are "list to the words I say, he is now conceal'd beneath thy roof!". The piano accompaniment continues with chords and moving lines.

QUEEN.

COUNT. Thy faith I be-grudge, o - pen the door, and thy-self be judge

Base wretch, thou li - est!

(COUNT rushing to the door of the cabinet, which
ARLINE in vain opposes.)

ARLINE.

Thrown thus a - cross thy path,
Stand not a - cross my path!

brave not a father's

Allegro.

let me abide thy wrath, thy wrath.

wrath! brave not a father's wrath!

(The COUNT pushes ARLINE aside, opens the door, and THADDEUS appears—the COUNT reels back, and every one seems panic-struck.)

pp *Segue.*

THOUGH EVERY HOPE BE FLED.

Quintet with Chorus.

Andantino con moto.

THADDEUS. (To ARLINE.)

Though ev-ry hope be fled which seem'd so

(Arpa.)
p

bright, which seem'd so bright be - fore, the vengeance I would

scorn to dread, which they on me can pour, which they on

me can pour, can pour, C HANT. (To ARLINE.)

To shame and feel-ing

f *p*

though hope be fled, for ev-er
 dead, to feel - ing dead, now hopeless to de - plore,.....

fled, which seem'd so
 the thunder bursting on my head had not sur - pris'd me

bright, which seem'd so bright be - fore, which seem'd so
 more, had not sur - pris'd, sur - pris'd me

ARLINE. (*Horror stricken on seeing the QUEEN.*)

To all but vengeance dead, she stands mine
 bright, which seem'd so bright, the ven - geance
 more, to

eyes, she stands mine eyes be - fore,..... its thunders wait - ing

I would scorn, yes, I would scorn, the

feel - - - ing dead, to feeling dead,

on my head, in all her hate to pour, in all her

ven - geance, yes, I would scorn, which they ou me can

now hope - less to de - plore, now hope - less

hate to pour, to pour,

pour, on me can pour, yes, I would

to de - - - plore, now hope-less to de -

ARLINE.

in all her

QUEEN. (*Maliciously eyeing ARLINE.*)

All o - ther feel - ings dead, re - venge can hope, revenge can hope re -

THADDEUS.

scorn the ven - - geance which on

FLORESTEIN. (*To ARLINE.*)

And this is why she said, I must not touch, I must not touch the

COUNT.

- plore, to feeling dead, to feeling dead,

hate vengeance to pour,

- store,..... its thunders on her dar - ing head I

me, yes, they can pour, which they on

door,..... it clear - ly would have been ill - bred, for

'twere hopeless now, yes, to de - plore,

to all but ven - geance dead, she stands in
 on - ly live to pour, I on ly
 me can pour, which they on me can
 ri - vals are a bore, for ri - vals
 'twere hope-less now, the thunder had not sur -

eyes be - fore, be - fore, yes,
 live to pour, to pour, yes,
 pour, on.... me can pour, tho' hope, yes,
 are a bore, a bore, a great bore,
 - pris'd, sur - pris'd me more, great pow - er!

to all but vengeance dead, she stands mine eyes, she stands mine eyes before,....

all oth-er feel-ings dead, re-venge can hope, revenge can hope re-store,....

tho' ev-'ry hope be fled, which seem'd so bright, which seem'd so bright be-fore,....

and this is why she said I must not touch, I must not touch the door,....

to shame and feeling dead, now hope-less, hope-less, hopeless to de-plore, ...

CHORUS.

At length to feel-ing dead, her sor-row we de-plore, yes, we de-plore,....

At length to feel-ing dead, her sor-row we de-plore, yes, we de-plore,....

At length to feel-ing dead, her sor-row we de-plore, yes, we de-plore,....

f

its thunders waiting on my head she on - ly lives to pour,

its thunders on her da - ring head I on - ly live to pour,

the vengeance I would scorn to dread, which they on me can pour,

it - clearly would have been ill - bred, for ri - vals are a bore,

the thunder bursting on my head had not surprised me more,

the thunder bursting on our head had not surprised us more,

the thunder bursting on our head had not surprised us more,

the thunder bursting on our head had not surprised us more,

the thunder bursting on our head had not surprised us more,

the thunder bursting on our head had not surprised us more,

f
 she on - ly lives, she lives to pour,
f
 I on - ly live to pour, to pour,
f
 which they on me can pour, can pour,.....
f
 for ri - vals are a bore, a bore,.....
f
 had not surpris'd, sur - pris'd me more,
f
 had not surpris'd sur pris'd us more,
f
 had not surpris'd, sur - pris'd us more,.....
f
 had not surpris'd, sur - pris'd us more,
cres *cres* *do*

Poco più mosso.

she on - ly lives, she lives to pour, its thunders

I on - ly live, I.... live to pour, its thunders

which they on me can pour, can pour, the vengeance

for ri - vals are a bore, a bore, it clear - ly

had not sur - pris'd, sur - pris'd me more, the thunder

had not sur - pris'd, sur - pris'd us more,

had not sur - pris'd, sur - pris'd us more,

had not sur - pris'd, sur - pris'd us more,

wait - ing, wait - ing on my head, in all her hate to pour, in all her hate to
 on her da - ring head to pour, its thunders on her da - ring head I live to
 I would scorn, yes, I would scorn, which they on me can pour, which they on me can
 would have been, have been ill - bred, for ri - vals are a bore, yes, ri - vals are a
 burst - ing, bursting on my head, had not surpris'd, had not surpris'd, surpris'd me

cres. *f*

p *cres.* *f*

pour, its thun - ders wait - ing, wait - ing on my head, in all her hate to
 pour, its thun - ders on her da - ring head to pour, its thunders on her
 pour, the ven - geance I would scorn, yes I would scorn, which they on me can
 bore, it clear - ly would have been, have been ill - bred, for ri - vals are a
 more, the thun - der burst - ing, bursting on my head, had not surpris'd, had

pp *pp* *pp* *pp* *pp*

p

pour, in all her hate to pour, in all her hate, in all her
 da-ring head I live to pour, I live to pour, I live to
 pour, which they on me can pour, which they can pour, which they can
 bore, yes, ri - vals are a bore, they are a bore, they are a
 not surpris'd, surpris'd me more, sur - pris'd me more, sur - pris'd me
 sur - pris'd, sur - pris'd, sur - pris'd us
 sur - pris'd, sur - pris'd, sur - pris'd us
 sur - pris'd, sur - pris'd, sur - pris'd us

cres. *f* *f*

hate to pour, to..... pour.

pour, I live to..... pour.

pour, which they can..... pour.

bore, they are a..... bore.

more, sur - pris'd me..... more.

more, sur - pris'd us..... more.

more, sur - pris'd us..... more.

more, sur - pris'd us..... more.

Segue.

Allegro vivace. COUNT. (*Advancing to THADDEUS.*)

Leave the place thy pol-lut-ing step hath

cross'd, de - part, or thou art

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a treble clef and a key signature of one sharp (F#). The lyrics are "cross'd, de - part, or thou art". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

THADDEUS. (*Casting a sorrowful look on ARLINE as he is about to go.*)

lost! To threats I should contemn, for thy dearsake I

The second system of music features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "lost! To threats I should contemn, for thy dearsake I". The piano accompaniment continues with a similar rhythmic pattern to the first system.

ARLINE. (*Summoning resolution.*)

yield. The burst - ing tor - rent I will stem, and

The third system of music features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "yield. The burst - ing tor - rent I will stem, and". The piano accompaniment remains consistent with the previous systems.

(*She takes THADDEUS by the hand and goes to the COUNT, then turns to the company.*)

him I live for shield. Break not the on - ly tie, the on - ly

The fourth system of music features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "him I live for shield. Break not the on - ly tie, the on - ly". The piano accompaniment continues with the same rhythmic accompaniment.

tie that bids my heart, my heart re - jice, for

The fifth system of music features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "tie that bids my heart, my heart re - jice, for". The piano accompaniment concludes the piece with a final cadence.

(With energy.)

whom con - tent - ed I would die, the husband of my

COUNT. (*Rushing between them and drawing his sword.*

ad lib. energico.

To THADDEUS.)

choice, the husband of my choice. De - part, ere my thirs - ty

wea - pon stains these walls with the blood of thy re - creant

RECIT. (*To ARLINE.*)

veins! False thing! be - lov'd too long, too

well, brave not the madness thou cans't not quell.

QUEEN. (*Seizing THADDEUS by the arm.*)

First system of music for the Queen. It consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, with lyrics: "List' to the warn - ing voice, who calls thee! fly from the pe - ril which enthral's thee!". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

(*Darting a furious look at ARLINE as she passes her.*)
Lento assai.

Second system of music for the Queen. The vocal line has lyrics: "Weep rivers! weep rivers! for a - ges pine! he shall never, ne - ver be". The tempo is marked "Lento assai". The piano accompaniment is more complex, with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p* and *pp*. The system ends with the instruction "col canto."

(*As the QUEEN is dragging THADDEUS towards the window, ARLINE stops him.*)
ARLINE. (*To the assembly.*)

Third system of music for Arline. The vocal line has lyrics: "thine. Your par - don, if I seek with my fa - ther a - lone to". The piano accompaniment is very sparse, consisting of a few chords in the right hand and a simple bass line in the left hand.

(*Exeunt every one at the large doors each side of the windows, which close upon them— the QUEEN is seen to pass out of the window.*)
Allegro.

Fourth system of music for Arline. The vocal line has the word "speak." The tempo is marked "Allegro". The piano accompaniment is more active, with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *fp* and *p*.

Fifth system of music, which is the end of the scene. It features a piano accompaniment with a melodic line in the right hand and a supporting bass line in the left hand. The system ends with the instruction "Segue."

SEE, AT YOUR FEET A SUPPLIANT.

Scene.

ARLINE. (*Falling at the COUNT's feet.*)

Larghetto con gran espress.

See at your feet a sup - pliant one,

whose place should be your heart— be - hold the on - ly

liv - ing thing to which she had to cling, who sav'd her life,

cres. *f* *p*

deces.

watch'd o'er her years, with all the fond-ness faith en - dears,

deces.

p

and her af-fec-tions won; rend not such ties..... a -

COUNT.

- part. Child! Ar - line! wilt thou †darest thou heap a staiu thine af - ter-

life will e'er weep on these hairs, by thee and sor-row

bleach'd, on this heart dis-hon-or.... never reach'd. What - ev - er the

ARLINE. (*Rising and seeking*)

refuge in the arms of THADDEUS.)

danger, the ruin, the strife, it must fall; u - ni - ted we are for life! U - ni - ted!

COUNT. (*With rage.*)

united! and would'st thou link my name in a chain of such dis-grace!

tempo primo.

my rank, my ve-ry blood de-fame with a blot no time can ef-face! The

cres.

child of my heart of my house the pride, an out-cast, an out-cast gip-sy's

fp

bride! the child of my heart, of my house the pride, an out-cast gip-sy's

ritard.

Poco piu mosso. THADDEUS (Breaking from her, and going up with great dignity to the COUNT.)

bride! Proud lord, although this head proscib'd should

fall by the wea-pons thy wealth hath brib'd; al-tho' in reveal-ing the

name I bear, the home I shall see no more, the land which to thee in its

deep despair, the dead - liest ha - tred bore; I may

fall as have fall - en the brav - est of foes, the brav - est of foes. 'Twere

bet - ter like them to die, and in honor'd earth to lie, than

(COUNT ARNHEIM and ARLINE betray symptoms of astonishment, yet great anxiety.)

hear un - re-sent-ed re-proaches like these. Start not, but lis - ten!

(Segue.)

THE FAIR LAND OF POLAND.

Air

Allegro marziale grandioso.

Piano introduction in G major, 2/4 time. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Allegro marziale grandioso'.

THADDEUS.

First line of the vocal melody and piano accompaniment. The vocal line begins with the lyrics: "When the fair land of Poland was plough'd by the hoof of the". The piano accompaniment provides a steady rhythmic accompaniment.

Second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "ruth - less in - va - der, when might with steel to the bo - som, and".

Third line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "flame to the roof, com - plet - ed her triumph o'er right; in that moment of danger when".

Fourth line of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics: "free - dom in - vok'd all the fet - ter - less sons of her pride, in a".

pha - lanx as dannt-less as free - dom e'er yok'd, I fought and I bled by her

poco meno. *f*
side. My birth is no - ble, un - stain'd my crest

as is thine own, let this at - test, my birth is no - ble, un-

rall. *Adagio assai.*
- stain'd my crest as is thine own, as is thine own, let this at - test.

(Takes his commission from his besom, and gives it to the COUNT, who stands fixed and bewildered.)

Larghetto cantabile.

p e dolce.

Pi - ty for one in child-hood torn from

kin - dred with whom she dwelt, rip - en'd in af - ter

years to love, the fond - est that heart hath felt, has

made..... me, thus far, faith re-new with out - laws chance first link'd me

to: as a foe.... on this head let your ha-tred be pil'd. but des-

- pise not one who hath so lov'd your child; as a foe.... on this head let your

ha-tred be pill'd but des - pise not one who hath so lov'd your child,.....

..... des - pise not one who hath so lov'd your child. The feuds of a

cres. *COUNT. (greatly moved)*
Poco piu mosso.

na - - tiou's strife, the par - - ty storms of

life,..... should nev - er their sor - - rows im - part to the

calm - er scenes of the heart. By this hand ... let thine

(THADDEUS, moved to tears, is about to fall at the COUNT'S feet, who checks him.)

hold till the blood.... of its veins be cold. Not at

mine,.... be that homage paid at hers who the firm - est af - fection on

thee confers, who the firm - est af - fection on thee confers, who the

rall. e piacere
firm - est af - fection on thee con - fers.

p rall. e piacere. *ff* (Segne.)

LET NOT THE HEART.

Trio.

ARLINE.

Let not the heart for sor - rows grieve, with which the

THADDEUS.

Let not the heart for sor - rows grieve, with which the

COUNT.

bo - som hath ceas'd to.. heave, let us not think of the tem - pest

bo - som hath ceas'd to.. heave, let us not think of the tem - pest

past, if we reach the ha - ven at last, let not the

past, if we reach the ha - ven at last, let not the

heart for sor - rows grieve, with which the bo - som hath ceas'd to

heart for sor - rows grieve, with which the bo - som hath ceas'd to

heart for sor - rows grieve, with which the bo - som hath ceas'd to

heave, if we reach the ha - ven, the ha - ven.... at last, if we

heave, if we reach the ha - ven, the ha - ven.... at last, if we

heave, if we reach the ha - ven, the ha - ven at last, if we

reach the ha - - - ven at last,..... the ha - - - ven at

reach the ha - - - ven at last,..... the ha - - - ven at

reach the ha - ven at last,..... the ha - - - ven at

*
last.
last.

f *Sua*

* In performing the Opera these 8 bars are to be omitted.

*
last.
last.

f

(During the trio, the wan figure of the QUEEN has been seen at the window in the back, and at the end of it, as THADDEUS is about to embrace ARLINE, the QUEEN, in a transport of rage, points him out to a Gipsy by her side, who is in the act of firing at him, when DEVILSHOOF, who has tracked their steps, averts the Gipsy's aim, and by a rapid movement turns the pistol towards the QUEEN—it goes off, and she falls.)

COUNT. Guard every portal—summon each guest and friend—
And this festive scene suspend.

(Crowds of Nobles, Ladies, Guests, &c., pour in at each door.)

Allegro pesante.

f

cres.

cres.

ff

(Segue.)

Final Air. OH, WHAT FULL DELIGHT.

(ARLINE rushes into the arms of THADDEUS, and then passes over to the COUNT.)

Allegro.

*ff **

ARLINE.

Oh, what full de - light thro' my bo - som thrills,

And a wild - er glow in my heart in - stils!

oh, what full de - light though my bo - som thrills, and a wild-er

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "oh, what full de - light though my bo - som thrills, and a wild-er". The piano accompaniment starts with a piano (*pp*) dynamic and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

glow my heart..... in - stils! bliss un-felt, un - felt be - fore,

The second system continues the vocal line and piano accompaniment. The lyrics are "glow my heart..... in - stils! bliss un-felt, un - felt be - fore,". The piano accompaniment includes a section with a *pp* dynamic and a *p* dynamic, with some rests in the vocal line indicated by asterisks.

hope with - out, with - out al - loy, speaks with rap - tur'd, rap - tur'd toue,

The third system continues the vocal line and piano accompaniment. The lyrics are "hope with - out, with - out al - loy, speaks with rap - tur'd, rap - tur'd toue,". The piano accompaniment maintains a consistent rhythmic pattern.

of my heart the joy! Ah!.....

Oh bliss, oh bliss un - felt, un - felt be - fore,

The fourth system begins with a vocal line and piano accompaniment. The lyrics are "of my heart the joy! Ah!.....". The piano accompaniment includes a *rall.* (rallentando) section followed by a *tempo.* (tempo) section. The dynamic is marked *f* (forte). The vocal line has rests indicated by asterisks.

CHORUS. Oh bliss, oh bliss un - felt, un - felt be - fore,

The fifth system continues the chorus. The lyrics are "CHORUS. Oh bliss, oh bliss un - felt, un - felt be - fore,". The piano accompaniment continues with the *f* dynamic.

colla voce. f

The sixth system continues the chorus. The lyrics are "colla voce. f". The piano accompaniment includes a *colla voce.* section and a *f* dynamic section. The vocal line has rests indicated by asterisks.

oh, what full de - light through my bo - som thrills, and a wild - er

oh, what full de - light through my bo - som thrills, and a wild - er

oh, what full de - light through my bo - som thrills, and a wild - er

oh, what full de - light through my bo - som thrills, and a wild - er

glow my heart,..... my heart.. in -

glow my heart in - stils !

glow my heart in - stils !

glow my heart in - stils !

cres. *ff*

- stils!

p

oh, what full de - light through my bo - - som

p

oh, what full de - light through my bo - - som

piu mosso.

p

cres.

thrills, and a wild - er glow in my heart in -

thrills, and a wild - er glow in my heart in -

cres.

- stils, bliss un - felt be - fore, hope with -

- stils, bliss un - felt be - fore, hope with -

cres.

out al - loy, with - - out al - - loy!.....

out al - loy, with - - out al - - loy!.....

The first system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a busy, rhythmic pattern. Dynamics include *v* and *ff*.

ARLINE.

Ah!.....

The second system of music consists of three staves. The top staff is a vocal line with the lyric "Ah!". The middle and bottom staves are piano accompaniment. The piano part features a complex, rhythmic pattern with many beamed notes. Dynamics include *pp* and *f*.

oh, what full de - light thro' my bo - som thrills,

tempo primo.

The third system of music consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The piano part features a complex, rhythmic pattern with many beamed notes. Dynamics include *pp* and *f*.

and a wild - er glow in my heart in - stils!.....

The fourth system of music consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The piano part features a complex, rhythmic pattern with many beamed notes. Dynamics include *f*.

oh, what full de - light though my bo - som thrills, and a wild - er

glow my heart..... iu - stils! bliss un - felt, un - felt be - fore,

hope with - out, with - out al - loy, speaks with rap - tur'd, rap - tur'd tone,

rall. of my heart the joy! *tempo.* Ah!.....

Oh bliss, oh bliss un - felt, un - felt be - fore,

CHORUS. Oh bliss, oh bliss un - felt, un - felt be - fore,

colla voce.

oh, what full de - light through my bo - som thrills, and a wild - er

oh, what full de - light through my bo - som thrills, and a wild - or

oh, what full de - light through my bo - som thrills and a wild - er

oh, what full de - light through my bo - som thrills, and a wild - er

glow my heart, my heart.. in-

glow my heart in - stils !

glow my heart in - stils !

glow my heart in - stils !

cres. *f*

- stils !

f bliss un - felt be - fore, hope with - out al - loy, hope with -

f bliss un - felt be - fore, hope with - out al - loy, hope with -

f *piu mosso.*

ah,..... bliss !

- out, yes, with-out al - loy, bliss un - felt be - fore, hope with-

- out, yes, with-out al - loy, bliss un - felt be - fore, hope with-

8va.

oh,.....

- out al - loy, hope with - out, yes, with - out al - -

- out al - loy hope with - out, yes, with - out al - -

8va.

what, oh what de - light, oh what de - light,
 - loy, oh what de - light, or what de - light,
 - loy, oh what de - light, oh what de - light,

sva

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "what, oh what de - light, oh what de - light, - loy, oh what de - light, or what de - light, - loy, oh what de - light, oh what de - light,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A dynamic marking of *f* (forte) is present at the end of the system. A wavy line above the piano part indicates a *sva* (sustained vibrato) effect.

oh what..... de - light!
 oh what de - light!
 oh what de - light!

sva

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "oh what..... de - light!", "oh what de - light!", and "oh what de - light!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A dynamic marking of *f* (forte) is present at the end of the system. A wavy line above the piano part indicates a *sva* (sustained vibrato) effect.

sva

The third system of the musical score consists of two piano accompaniment staves in treble and bass clefs. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A dynamic marking of *f* (forte) is present at the end of the system. A wavy line above the piano part indicates a *sva* (sustained vibrato) effect.

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